HM

THE HARD MUSIC MAGAZINE

Kutless
Inhale Exhale
This Fires Embrace
Since October
On The Road With ... a Pastor?
The Making Of An HM Commercial
PlayRadioPlay!
Special Double Flip Cover

WAR OF AGES

0 74470 79599 5 07

July, August 2008 • *Issue #132*
$3.50 USA / 3.95 CDN

Kutless

TO KNOW THAT YOU'RE ALIVE

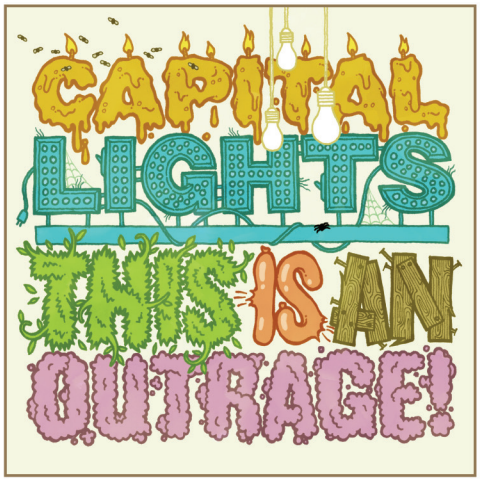
In Stores and Online June 24, 2008

Kutless.com · myspace.com/kutless

bec recordings

© 2008 BEC Recordings
2412 7th Ave W Seattle WA 98119
becrecordings.com

More from BEC Recordings and Tooth & Nail Records



Capital Lights · This Is An Outrage
In Stores & Online July 8, 2008
myspace.com/capitallights

Manafest · Citizens Active
In Stores & Online June 24, 2008
myspace.com/manafestca

Since October · This Is My Heart
In Stores & Online Now
myspace.com/sinceoctober

NORMA JEAN

THE ANTI-MOTHER

AUGUST 5TH 2008

THE ANTI-MOTHER IS COMING.

NORMAJEANNOISE.COM · MYSPACE.COM/NORMAJEAN

solidstate

© 2008 SOLID STATE RECORDS 2412 7TH AVE W SEATTLE WA 98119 SOLIDSTATERECORDS.COM

MORE FROM SOLID STATE RECORDS

SEVER YOUR TIES · SAFETY IN THE SEA
IN STORES & ONLINE JULY 8, 2008
MYSPACE.COM/SEVERYOURTIE

THE SHOWDOWN · BACKBREAKER
IN STORES & ONLINE AUGUST 19, 2008
MYSPACE.COM/THESHOWDOWN

UNDEROATH · SURVIVE, KALEIDOSCOPE (LIVE CD/DVD)
IN STORES & ONLINE NOW
MYSPACE.COM/UNDEROATH

30TH ANNIVERSARY

CREATION 08

THE NATION'S LARGEST CHRISTIAN MUSIC FESTIVAL

Creation Northeast - June 25-28 - Agape Farm - Mt. Union, PA
Creation Northwest - July 23-26 - Gorge Amphitheater - George, WA

CREATION FESTIVAL THE TOUR
☆ Coming This Fall ☆
creationfesttour.com

CREATIONFEST.COM • 800.327.6921

Newsboys • Switchfoot • TobyMac • Chris Tomlin • David Crowder • Jeremy Camp • Kutless • Skillet • Flyleaf • Hawk Nelson • Barlow Girl Family Force 5 • Leeland • Ayiesha • Mike Farris • Group 1 Crew • Phil Keaggy • Sanctus Real • Disciple • Thousand Foot Krutch • Pillar Washington Projects • Paul Baloche • 10th Avenue North • Phil Wickham • Steve Fee • Britt Nicole • Jared Anderson • Parachute Band Red • The Myriad • Superchick • Stellar Kart • The Afters • Inhale Exhale • Fireflight • Future of Forestry • Dizmas • Eleventyseven • Run Kid Run • Seabird • Children 18:3 • Ruth • Worth Dying For • Bradley Hathaway • Ron Luce • Bob Lenz • Reggie Dabbs • Justin Lookadoo David Nasser • Duffy Robbins • Jose Zayas • Rich VanPelt • Jeremy Kingsley • Greg Stier • Julie Laipply • Matthew Benjamin • Scott Spencer Rob Schenck • Pure NRG • The Adventures of Phredd • The Bigsby Show • Steven Courtney • Mark Thompson • Forgotten Friend Reptile Sanctuary • Candlelight service • Prayer Tent • Fireworks • Gear Giveaway • Huge Video Screens • Exhibit Area • Youth Pastors VIP Area X-Games • Youth Leaders Seminars • Mountain Top Lookout • Food Courts • Water Baptism • Beautiful Camping • Modern Worship Tent Musician Seminars • Fun Contests • Comedy Nite • Late Nite Café • Skateboard & BMX

VOTED #1 FESTIVAL BY CCM READERS

VIDEOROCKET · LIBERTY UNIVERSITY · Compassion (Releasing children from poverty in Jesus' name) · INTEGRITY MUSIC · iTickets.com CHRISTIAN EVENT TICKETS AND INFORMATION

OLIVIA THE BAND

WHERE WE COME FROM
IT NEVER SNOWS

www.myspace.com/oliviatheband

Welcome to **OAHU!**

THE LONG AWAITED FULL-LENGTH ALBUM FROM THE PUNK/SURF ROCK BAND HAILING FROM HAWAII.

IN STORES NOW!

Featuring the single **SOMETHING GREATER**

Presented by
UP AT NITE RECORDS

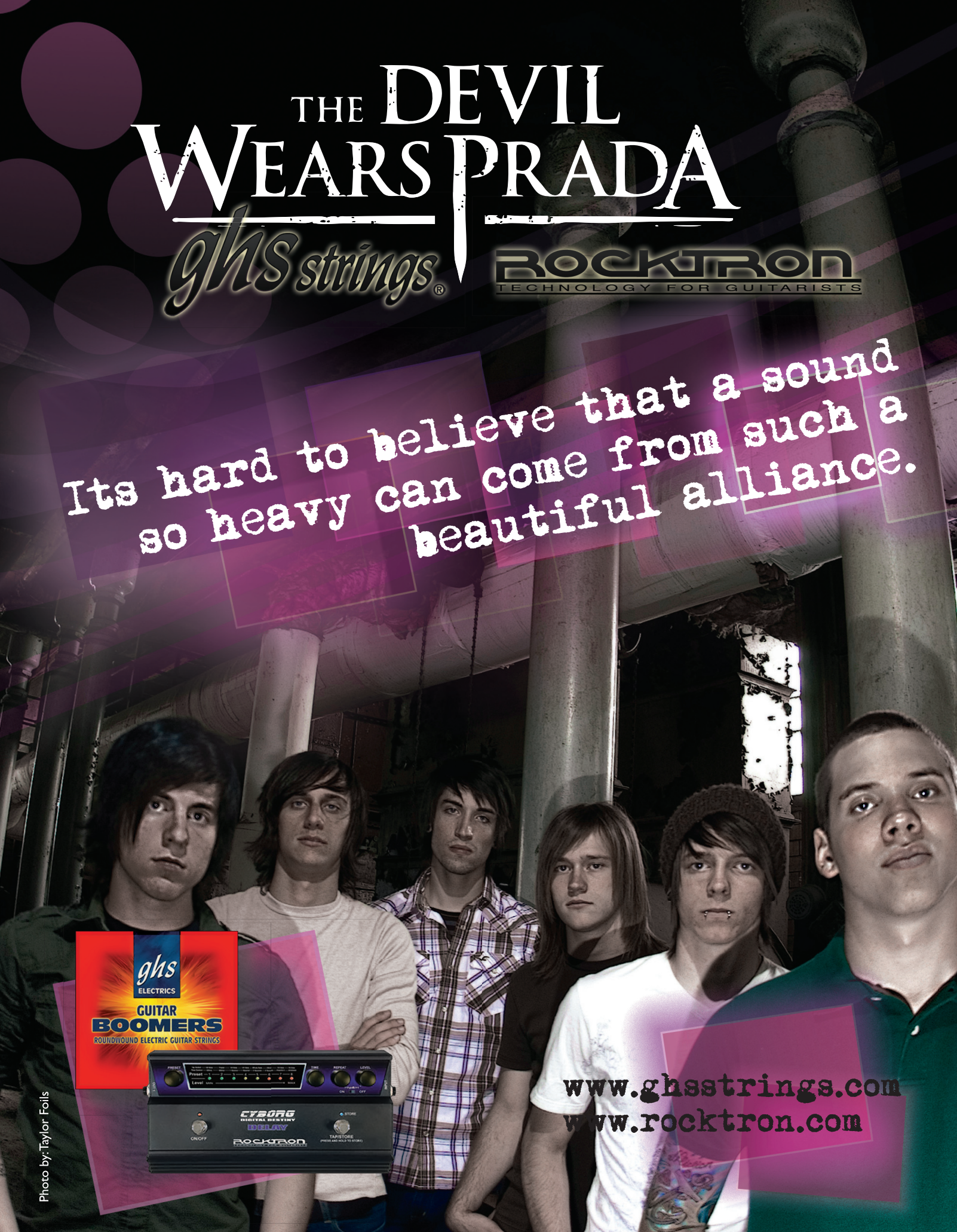
KREYSON

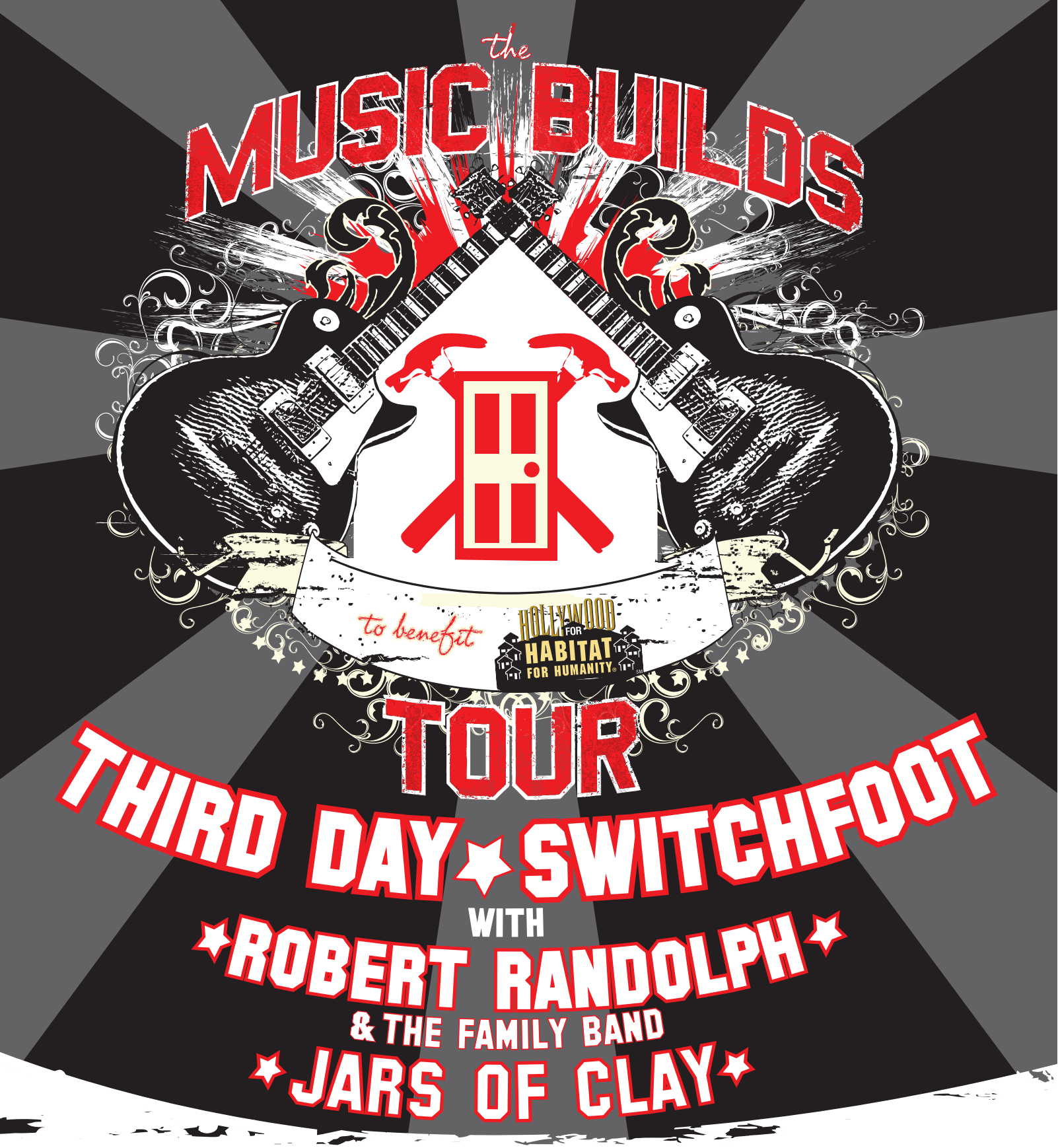
20 years on the road

New CD + DVD - fall 2008

Info: http://www.myspace.com/kreysonnet
Booking: olomouc@petarda.cz

Heavy/Power Metal band from Czech Republic


THE DEVIL WEARS PRADA
ghs strings
ROCKTRON
TECHNOLOGY FOR GUITARISTS
Its hard to believe that a sound so heavy can come from such a beautiful alliance.
ghs
ELECTRICS
GUITAR
BOOMERS
ROUNDWOUND ELECTRIC GUITAR STRINGS
CYBORG
DIGITAL DESTINY
DELAY
ROCKTRON
www.ghsstrings.com
www.rocktron.com
Photo by: Taylor Foils



8.21 - DETROIT, MI
8.22 - INDIANAPOLIS, IN
8.23 - CHICAGO, IL
9.7 - WEST PALM BEACH, FL
9.11 - CLEVELAND, OH
9.12 - VIRGINIA BEACH, VA

9.13 - HOLMDEL, NJ
9.14 - WASHINGTON, DC
9.18 - BIRMINGHAM, AL
9.19 - RALEIGH, NC
9.20 - ATLANTA, GA
9.21 - NASHVILLE, TN

9.25 - PHOENIX, AZ
9.26 - IRVINE, CA
9.27 - SAN DIEGO, CA
9.28 - SACRAMENTO, CA
10.2 - DALLAS, TX
10.3 - HOUSTON, TX

10.4 - SAN ANTONIO, TX
10.5 - OKLAHOMA CITY, OK
10.10 - MINNEAPOLIS, MN
10.11 - KANSAS CITY, KS
10.12 - DENVER, CO

myspace® a place for friends

WWW.MUSICBUILDSTOUR.COM
WWW.HOLLYWOODFORHABITAT.COM

LIVE NATION

From the editor

Doug Van Pelt

WELCOME TO HM MAGAZINE

Please relax, feel free to let your guard down. Don't feel like you have to justify your art here. May this magazine be a "safe place," where you can chill and not have to defend yourself or be on edge about anything in general (unless, of course, we diss a band in a review or something).

On another subject: When I was 20 years old I was confronted with the concept of believing in God meaning something real. 'If there really is a God,' I thought, 'then I really do have a responsibility to do something with that belief.' A lifestyle change was one of the first noticeable changes due to that new-found responsibility. But simply being obedient has kind of been the order of the day ever since; or, simply put, doing what I felt God wanted me to do. Looking back, there have been times where I've doubted or faltered, but I don't regret that decision one bit. Even though I probably don't live like a car salesman type evangelist and let everyone within earshot always know Who I put my faith in, I'd highly recommend trusting, knowing, and following Jesus.

With all due respect to my friends that work and write for CCM magazine, it's no secret that CCM had made a shift to cover more rock (harder stuff – "hard music") due to readers' demand, so let me try to comfort both the CCM and HM loyalist by saying this: HM is not going to mellow out to try to appease a new, larger audience; after all, CCM has gotten used to mondo coverage of Underoath, Norma Jean, As I Lay Dying, Project 86 as of late (believe it or not, it's true), so I trust that those former CCM subscribers that chose the "HM option" to transfer their subscription balance from one magazine to another are expecting lots of coverage of hard, driving, aggressive music. Having said that, I will admit that this subscription transfer / transition did play a small factor in choosing to prominently feature Third Day and Kutless in the mix of this issue's coverage. Fortunately, though, both bands delivered their hardest rocking efforts in years, so it's easy to feel good about both of those features.

I love being able to say what I want to say in this magazine. This is a sweet freedom. This "Summer Festival" issue is always a fun one to put out.

SPINNING AT HM NOW

TAKE THE CROWN	*Relapse React*	Trying to figure this band out.
PACIFICO	*Anthology*	Very cool song collection from their career.
KRYSTAL MEYERS	*Make Some Noise*	5-song teaser is shiny toy promising...
16 HORSEPOWER	*Live March 2001*	Live or in the studio, this band was magic.
CUE THE DOVES	*Advance*	If Mike Patton went all screamo?
ALETHEIAN	*Dying Vine*	Cool tech-metal re-release, thanks to IronClad.
LARRY NORMAN	*Rebel Poet, Jukebox...*	Easily the best collection ... and quite the packaging.

REGULAR

Letters 72
Hard news 10
Live report 13
Declaration of independents 20

FEATURETTE

Dizmas 14
Playradioplay! 16
Inhale exhale 18
Kiros 65
This fires embrace 67
A kiss for jersey 69

FEATURE

Oh my spot! 33
The famine 34
War of ages 36
Wbcc poster 40
Kutless 47
Means 49
Third day 51
Ron asheton says 62

INTERMISSION

Columns 53
Ryfo 22

REVIEW

Music 27
DVD, book, & gadgets 57
Indie pick 24

HARDNEWS
Quick & concise

THE OUT_CIRCUIT
IF FRODUS WANTED TO HYPNOTIZE YOU

Nathan Burke, who turned the underground music world on its ear with the math-y Frodus, has a new incarnation that is no less impressive. The Out_Circuit is much more ambient, melodic, but yet very diverse with lots of sonic dynamics. The latest album, *Pierce The Empire With A Sound*, has several well-known fingerprints on it. Matt Johnson plays drums on it. Dustin Kensrue of Thrice and Sean Ingram of Coalesce each sing a song on the album. Teppi Teranishi of Thrice played guitar and mixed the album. Don Clark did the art.

SCHOOL BOY HUMOR
LATEST VAGRANT SIGNING

The pop rock band School Boy Humor (affectionately called SBH) have had quite the buzz, and apparently had more than a few labels looking seriously at them. They finally settled on Vagrant and have begun recording their debut album with Geoff Rockwell (Forever the Sickest Kids). After they finish recording they'll hit the road and stay on it for most of the remainder of 2008. They're managed by Arthur Green (Living Sacrifice) of New Line Management. They are scheduled to play the Underground Stage at Cornerstone Festival on July 5th.

[myspace.com/schoolboyhumor]

Fixed Til Tuesday >> I Am Terrified, Sign to MVS

The Gotee Records imprint Mono Vs. Stereo recently got back into the game by signing metal core band I Am Terrified (fka Fixed Til Tuesday). The Birmingham, AL, quintet will release a six-song EP digitally in early July via iTunes and at live shows. Guitarist Jeremey Folse explains the band's name change, which they switched about a year ago: "It reflected our desire to give God straight-up worship, and to show the love of Christ to every kid we can possibly reach." Thus the new name was pulled direct from the Bible scripture Job 23:14-15: "He carries out his decree against me, and many such plans he still has in store. That is why I am terrified before him; when I think of all this, I fear him." The band's video for "Heaven Knocking" cracked the Top 10 video play list on TVU, alongside Demon Hunter, Hawk Nelson, and Leeland. Fans can anticipate I Am Terrified out on tour this summer with Blessed Is He, performances at the Ichthus and Cornerstone Festivals, as well as additional touring plans in the works for 2008. [myspace.com/iamterrified]

News bullets

Underoath are releasing their first-ever live CD and concert DVD, *Survive, Kaleidoscope*. Recorded during the group's fall headlining U.S. trek at numerous tour stops and mixed by Beau Burchell (guitarist for Saosin), the CD features songs from their last two albums. The 65-minute live DVD concert film (shot in its entirety at the Electric Factory in Philadelphia, PA) is presented in 16:9 widescreen and offers fans a glimpse at Underoath's unique stage and lighting set up for an ambient visual and audio one-time-only concert experience. The DVD was shot by Art & Industry and edited by Ryan Gardner of the Audible Diversion Group. The audio was mixed by producer Adam Dutkiewicz, guitarist for Killswitch Engage (who, along with Matt Goldman, are producing the band's next studio album). "The footage on the live DVD came out far above our expectations, and Adam and Beau outdid themselves in the audio department," says **Tim McTague**. The Audible Diversion Group is a merchandising and film company formed by McTague, along with **The Almost** guitarist **Jay Vilardi** and filmmaker Ryan Gardner. Underoath will headline the Hot Topic stage on this summer's *Rockstar Energy Mayhem Tour*, joining Slipknot, Disturbed, Mastodon, Dragonforce, Machine Head and many others.

Secret and Whisper (made up of ex-members of Stutterfly and thebleedingalarm) announced a tour with Lorene Drive and Jet Lag Gemini. This after wrapping up a successful tour with Still Remains, Gwen Stacy and Catherine.

Gwen Stacy premiered the video for "The Fear In Your Eyes" on MTV2's *Headbangers Ball* recently. They will be joining Poison The Well on their upcoming tour this June.

This summer's *Scream The Prayer Tour* is turning out to be quite the travelling show, with **Sleeping Giant**, **Impending Doom**, **MyChildren MyBride**, **War Of Ages**, **Before Their Eyes**, **Blessed By A Broken Heart**, **Soul Embraced**, **With Blood Comes Cleansing**, **Here I Come Falling**, **Agraceful**, and **A Kiss For Jersey**.

House of Heroes recently recorded its second full-length album on Mono Vs Stereo, *The End Is Not the End*.

Capital Lights

BY MATT CONNER

Radio rock is a crowded genre. And Tooth & Nail is hardly a small boutique label, either. So Capital Lights, the latest name under the 'Artist' banner at T&N, have their work cut out for them. Then again, the band doesn't seem too worried about it.

"We're really poppy and catchy," explains guitarist Brett Admire. "With the other Tooth & Nail bands, I think they're trying to write cool music rather than catchy music. Now, I like all of those bands and they're making great music. I think we stand out because we're not writing 'too cool for school' music, but at the same time, we're gonna make our music."

At first, "their music" meant "screamo" as vocalist Bryson Phillips was initially "a good screamer," according to Admire. The band, then known as afterEIGHT, lit up the Tulsa area with their hardcore brand, touring Missouri, Arkansas and Kansas. The band also relentlessly sent songs to their favorite childhood label (you guessed it, Tooth & Nail) before finally nailing the highly coveted spot.

"I think they saw genuinely good songs," states Admire, referring to what Brandon Ebel (T&N founder) saw in them. "They wanted to sign us after just one or two songs, so I think that's what they saw. It was the fact that we were just writing good songs. They hadn't even seen us live when they sent the contract over."

After signing, the band decided to change the band name before any serious promotion took place. AfterEIGHT was a name they all disliked (including the label) and constant brainstorming sessions gave birth to the moniker, Capital Lights. "It has absolutely no meaning," explains Admire.

So with a cooler, meaningless name, Capital Lights have found all their early dreams coming true. Working with producer Aaron Sprinkle was a major goal, according to Admire, and an opening slot on the *Green T Tour* with Hawk Nelson and Run Kid Run is remarkable, considering crowds can number over 1,000. It's a prime position for the band's new mission.

"Our whole goal when we sat down and started writing in this style was to write songs that you can listen to them one time and they'll get stuck in your head. In our old band, afterEIGHT, we wanted to write songs that would impress people – tempo changes and all these weird guitar parts and harmonies. We wanted to make people think, 'These people are awesome musicians.' Now we want them to think, 'You guys are the catchiest band I've ever heard.'"

After a cool tour with **As I Lay Dying**, **August Burns Red**, and **Advent** last winter, **Still Remains** has called it quits. They're ending with one last headlining tour and a final show at Cornerstone. "It's been an amazing run, but we are done for personal reasons. No we don't hate each other or want to punch each other in the face. It's just time for us to move on to different things in our lives. Please come see us on our headlining tour and help us go out with a bang! We are extremely excited to see what the future holds for each and every one of us."

The Devil Wears Prada went out on a headlining tour recently with **Maylene & the Sons of Disaster**, **White Chapel**, **Once Nothing**, and Gwen Stacy. Immediately afterwards, the band heads to Australia on another headlining tour, and this will be their first time overseas. **Jeremy DePoyster** reports: "It's funny, we always imagine how cool it would be to go to someplace like Australia, but never thought we'd have the chance ourselves. We'll be pretty busy playing shows while we are there, but hopefully we'll be able to get to take some time off and see some kangaroos." Then the band is heading straight to the UK for a run with Alesana and A Day to Remember, which will culminate in the band's performance at their first Download Festival. "I would have never imagined being able to play Download," says Jeremy. "I remember seeing pictures of our favorite bands playing it. This will probably be one of the biggest shows we'll ever play." Speaking of huge shows, just announced is the band's spot on the Hurley stage on the entire summer of *Warped Tour*.

Thousand Foot Krutch hit the road with Skillet and Decyfer Down. After playing several summer fests, the band will join Kutless on the *Creation Festival Tour*, along with Pillar, **Fireflight** and **Worth Dying For** as well as **MC KJ-52**.

Philmont recently signed with Forefront Records. The Charlotte, NC, band grabbed the label's attention during several shows at Cornerstone. Their debut album will be produced by Rob Hawkins (Fireflight, Jackson Waters). The yet to be named debut is tentatively slated for an early 2009 release.

HARDNEWS
Page twelve

Enough Already!

BY JAMIE LEE RAKE

Sometimes you ask somebody for something, and their generosity astounds. **TED SANDQUIST** was plenty generous in sending me a slew of CD's, but the Jesus movement survivor's bounty may be best exemplified by one particular disc. *Higher Up and Further In* collects lo-fi-ish acoustic performances from 1973, some at upstate NY's Love Inn and the rest on Scott Ross's radio show. Earnest, deeply scriptural and most often than not winningly tuneful (once even quoting Beethoven). Titular tune's especially catchy and ripe for a remake. [WWIOnline.org]

Noodling around some on guitar on Sandquist's Ross session is **PHIL KEAGGY**, whose 1978 instrumental opus, *The Master And The Musician,* has recently been issued in a double-CD 30th anniversary edition (Strobie). Sorta' dated keyboard sounds notwithstanding, Keaggy's artistry holds up well, pathfinding between proggy folk rock, classical inclinations and what would become smooth jazz and new age (the music, not the heresies). Second disc includes Keaggy's own recollections, outtakes and alternate mixes. Appropriate for intentional listening or reading/praying ambience. [PhilKeaggy.com]

Acoustic guitar's also the province of **BISHOP LEONARD SCOTT**. Like singing, songwriting, clergy work and co-heading a record company isn't enough? Scott adds oodles of other instrumentation and vocalists on his live-with-studio overdubs *Be Lifted Up* (Tyscott). I was interested in hearing former poppy teen sensation Rachael Lampa in Scott's slick soul gospel setting (gal does well), but stabs at reggae and funky disco and other styles with other singers also hit hard. Scott's simple choruses could carry over into other musical contexts, too.

Ever hear a singer whose voice you love, but wish it would be used differently than how it is on record? **ALYCE METALLO** has such a gift, equal parts Chaka Khan grit and Shirley Bassey grandeur. On her self-titled indie debut, she plies said gift to adult r&b, contempo' Christian mellowness and alt' soul in godly, lovely fashion. Here's wanting to hear what she does next, and hoping that includes some jazz. [AlyceMetallo.com]

Send anything else Christian musical – and not covered in the rest of this mag that you think I'd like – to me at P.O. Box 29; Waupun, WI 53963. Later!

News bullets

Zao is playing a show with **Demon Hunter** on July 3 in Millvale, PA.

The producer of the Jesus Movement documentary, *Frisbee: Life & Death of a Hippie Preacher*, David Di Sabatino, is working on a documentary on the life of **Larry Norman**, tentatively titled: *The Outlaw Larry Norman*.

Telecast have released a new worship project on BEC Recordings, *Quiet Revolution*. By the way, Telecast's **Josh White** was once a member of a popular mainstream band in Seattle, Man Ray, signed to Mercury Records in 1997. Besides his current gig with Telecast, he's a pastor and worship leader at Solid Rock Church.

MxPx has been booked to play Holland's Xnoizz Flevo Festival, from August 14th-17th. Also booked are: **Tourniquet**; **Fireflight**; **Sarah Kelly**; **Joy Electric**; **Flatfoot 56**; **Ruth**; **Mammuth**; and many others.

Early April saw quite the retro concert, with: **Bloodgood**, **Whitecross**, **Glenn Kaiser**, **Stavesacre** along with **Blindside**, **Narnia**, and **Seventh Avenue**. It was the Second Annual Legends of Rock Festival in Ennepetal, Germany.

Disciple won a Dove Award for "Best Rock Album of the Year" (for *Scars Remain*). "We are all so very happy and honored to have won," states **Kevin Young**. "This was our eighth nomination and our first win. Over the years I always would get butterflies every time our category would come up, but would always hear someone else's name called every time until last night. So needless to say, I was truly shocked." Currently on the *Cross the Line Tour* with **Superchick**, the band is also working on a new project set to release this fall.

The Almost and **Emery** are touring together in June.

Oops! Last issue's "Live Report" said that **Jon Foreman** was accompanied by an oboe at SXSW. We believe that was actually a cello. The **Tiles** review in the May/June issue (#130) was written by Dr. Tony Shore (not DVP), and **Number One Gun** is on Tooth & Nail (not Vagrant).

LIVE REPORT

Gospel Music Week 2008
April 19-23

BY DOUG VAN PELT

NASHVILLE, TN – It is good when brothers (and sisters) dwell together in unity, and that is a good description of what goes on as the industry that makes, sells, packages, books and plays Christian music convenes each year in Nashville for the better part of a week. It is, indeed, good.

Texas' danceable melodic heaviness band **Sivan** and Memphis' hip-hop rock band **Cayerio** both stole the show at the HM / Cstone showcase. A packed crowd chanted along with Cayerio's "Cupz Up."

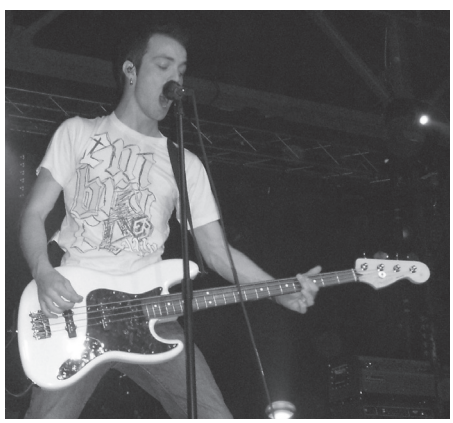
While getting to know the **Since October** guys, I was informed that they all sing. Their performance at the T&N showcase proved that to be true. **Capital Lights** seemed to be having a lot more fun than most of the bands showcasing, with plenty of running around, standing on the risers and monitors, lots of smiles ... and generally raising the energy level in the large room with their snappy, bouncing, Brit-punk tunes. At one point the singer had his bass guitar strapped over his shoulder on the inside, which looked odd. Next thing you know their other guitarist launches his axe way up in a big arc as the singer sent his bass back in the other direction. They played with their switched instruments for the rest of the song.

The Becoming had hints of a dark, NYC rock image. They distilled their music beyond the black imagery to raw, driving rock and roll. Think of the essence of HIM playing Cult tunes. They really sounded good. It made me feel glad that they were kind of just getting started (their debut comes out later this year), yet their music and live show were already this happening.

There was lots of talent present all week, and plenty of good performances. One of the "magic" moments was at the Mercy Lounge, where **Leeland** closed up the Flicker/Essential showcase. It was an electric atmosphere. This band of young players sounded organic, laid-back and as seasoned and confident as, say, Tom Petty's band. Looking around, you'd see a room full of people singing along, many with eyes closed and the ends of their open and moving mouths turned up in a big smile that couldn't be hidden between words. It was personal. Almost every person there was "owning" the moment. Leeland had everyone in the room, it seemed, in their back pocket. And the songs had that "lift" to them that made one feel like something else was going on – a bonus emotion. Maybe it was worship. That's how it felt. Then mid-way through their set, lead vocalist Leeland Mooring directed some words of endearing encouragement to the crowd. If he had been angry, one could've said that he was going off; but it was almost like a prophetic word, ushered out with enthusiasm and the kind of spunk and swagger that a politician or preacher will get when they're "on a roll." It was awesome. Here's what he said:

> *"You don't have to prove anything to the Lord. He sees you as washed in the blood of the Lamb. Come just as you are. The Bible talks about God as The Great Shepherd. Even if there's one that leaves the flock, He'll leave the 99, just to go find the 1. He cares about every single detail. He cares about the desires of your heart, and the dreams He has placed in you. There's not a hurt, there's not a damage, that can't be undone. There aren't broken pieces that can't be put back together by the love of Jesus. Jeremiah 29:11 says, 'I know the thoughts and the plans that I have for you. Plans to give you a future, and a hope.' God loves you; you are His child. When you cry 'Abba, Father,' God will come."*

Wow. Even though it was heavy, it didn't have any sense of "doom" to it at all. What a way to end a night. It almost relieved the pain of walking a good mile afterwards.



The next night's Dove Awards surprised winners **Disciple** and **Skillet**. **David Crowder** took home, like, four bird statues. In Disciple's acceptance speech, guitarist Brad Noah said, "I just want to thank Chris Tomlin and David Crowder for not putting out rock records this year." When DCB played during the show, they began with a bare stage, and stagehands in coveralls rolled out grass, big tall flowers, plastic deer and a big sun from the ceiling to complete it. Classic.

Clockwise from top: The Becoming's Dustinn Lowery & Caleb Owens; Sivan's Greg Achord; Cayerio's Cee soaking the photographer* (Tyler Malone); and Capital Lights' Bryson Phillips. (Photos by DVP). Special thanks to James Harrington, Tyler Malone* and John Clore.

DIZMAS

BY MATT CONNER

Dizmas are a confident rock band. And of course, that will bring up all sorts of misconceptions. After all, a proper rock outfit sneers and swaggers in all the right ways to exude cool and make you believe they will ask out any girl, beat anyone up and bring any crowd to their feet.

For Dizmas, however, that confidence comes in a different form. The California-based quintet are out for one thing – to simply be who God created them to be – and to not let anything stand in their path.

"I feel people are writing music to sell it these days and to be popular," says guitarist Josh Zegan. "I honestly can say Dizmas are not business-oriented. We try to be smart with what God gives us, but we write what God places on our hearts. We have got some criticism for that, but at the same time, there are others who are eating it up."

On their new self-titled full-length, Dizmas find themselves exploring diverse spiritual themes ranging from salvation ("Save the Day") to God's judgment ("This is a Warning") and even full-on worship anthems (the band's new radio hit, "Yours"). And even the subject matter is something the band was confident to write, unconcerned with possible flack from the powers-that-be.

"Let's admit it: it's something we love as Christians to focus on those aspects like grace and love, because they're so cuddly," laughs Josh. "But I feel like we were able to explore more themes than what is normally on a (Christian rock) record. There are songs that are more of the forgiveness side of things and the judgment side of Christ. He's not just this cuddly God we can sit next to, and though He is a loving and gracious God, we also wanted to focus on those other aspects that go unnoticed. And they are also reasons to love God. I'm thankful He's a judging God and that He will protect me."

Vocalist Zach Zegan agrees. "One thing that's important to notice is that life isn't just one straight emotion the entire time. Life is up and down, sideways, left and right ... it's everything. One day you're happy, another you're hurt. That's just life. And, honestly, this record is just a reflection of our lives. This is who we are. One day, you're kind of mad. You're asking, 'God, why are You allowing this to go on?' and the next, you're saying, 'This is a good day, God, because You've blessed it.'"

After years of straddling musical lines with one foot in the mainstream arena and one in the Christian world, the band decided God was calling them to write honestly about their faith journey – resulting in a decision to move to ForeFront Records and concentrate on the Christian market. Yet Dizmas – rounded out by guitarist Jon Howard, bassist Nick Aranda and drummer Clay Hunt – remain confident even in this move.

"I don't buy into this notion that you have to decide the style of music you are, the kind of kids you're going to hang out with and the types of venues you're going to play in," explains Zach. "It just doesn't fly anymore. It's not that way anymore. We're gonna be who we are. If people are going to hate that, so be it. If people are going to love it, so be it."

Don't be fooled into believing it's arrogance. In reality, Dizmas are simply resolutely focused on God alone. And it makes their confidence a quiet, humble one.

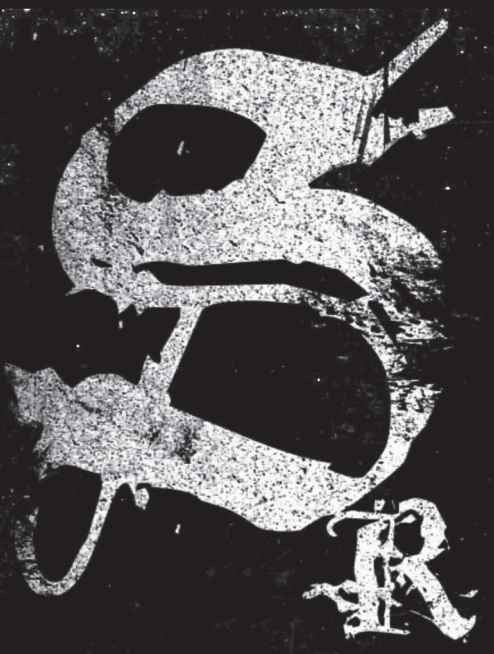
"If all this crumbles at the end, we still are strong with God as our foundation," says Josh. "Maybe Dizmas doesn't fit the normal band, but we're just writing what God gives us. And that's not to sell music, but that's just trying to be as faithful as possible."

dizmas.com

In quietness and confidence

2008 CORNERSTONE FESTIVAL

SANCTUARY INTERNATIONAL



as heard on: WEATHERED STEEL

SANCROSANCT RECORDS

SANCROSANCT RECORDS IS AN IMPRINT OF RAGING STORM RECORDS WE ARE AN INDEPENDENT RECORD LABEL PROMOTING POSITIVE MUSIC WITH A CHRISTIAN WORLD VIEW STRIVING TO REPRESENT OUR TESTIMONY IN EVERYTHING WE DO IN ACCORDANCE WITH ROMANS 12:1 THEREFORE I URGE YOU BROTHERS IN VIEW OF GODS MERCY TO OFFER YOUR BODIES AS LIVING SACRIFICES HOLY AND PLEASING TO GOD THIS IS YOUR SPIRITUAL ACT OF WORSHIP IN KEEPING WITH THE NEW TESTAMENT MODEL OF SERVANT LEADERSHIP IT IS ALWAYS OUR INTENT TO SERVE THE ARTIST

THE BLOOD RECKONING

Awake the Suffering

THE GOODNIGHT HORIZON

RAGING STORM RECORDS

THE BLACK

HAIL the Blessed HOUR

AS BOUND WITH THEM

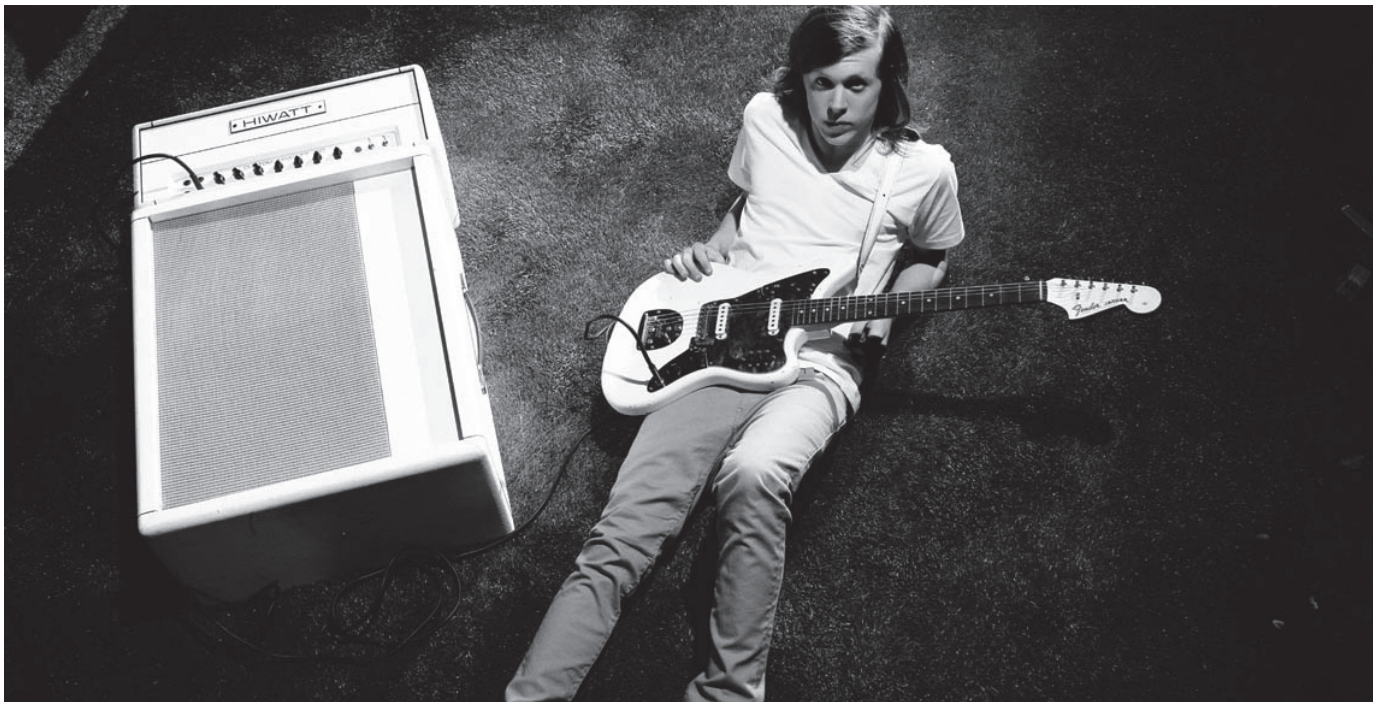
UNDER COMMAND

New Artist Showcase 12:00 noon July 3, 2008

Cornerstone Festival Sanctuary Stage

www.sancrosanct.net **www.ragingstormrecords.com**

PLAYRADIOPLAY! SAYS



BY DAN MACINTOSH

Playradioplay! is Daniel Hunter's one-man band. And in big, bold letters on the CD booklet, Hunter dedicates his new *Texas* album to his mother, rather than his posse or best girl. "She's been supportive in every way imaginable," Hunter says of dear mom. "Not all parents are supportive of their kids going out and skipping college to play music." Nevertheless, any mother would be proud of the success Hunter has experienced so far. He tallied up 5.9 million total plays and over 1.7 million views on his MySpace site, which led directly to his Stolen Transmission (and aptly titled, I might add) *Frequency* EP. Furthermore, at the time of its release in 2007, Hunter was still a fresh-faced, 17-year old high school student.

Although musical success has seemingly come easily to Hunter, life has by no means been any bed of roses for the young artist. He lost his father at a young age, and has already fought through youthful substance abuse issues. And he's still a teenager!

"My father passed away the summer before my eighth grade year, and after that is kind of when the substance abuse started," Hunter explains. "That was already several years behind me when we went in to record the new album, but as a subject for writing, it's still something I write about a lot."

Early on, Hunter identified himself as a Christian. But these days, he doesn't describe himself as a believer anymore. "I'm actually not a Christian," he says. "I was previously, but I'm not anymore. It started with becoming dissatisfied with Christianity, I guess. For the record, I'm an atheist. For the past four or five years I've just been questioning everything, I guess. That's kind of the conclusion I came to after a long, long time."

While the music Hunter makes is staunchly electronic-based, he name-drops Arcade Fire's Win Butler in one song, and refers to the band Pinback in another. Obviously, he listens to a lot more than just the electronic stuff. "To be honest, I really don't listen to electronic music much at all," Hunter admits. "There's a few groups that I like, but for the most part I'm not really into electronic music. I listen to Arcade Fire, Secret Machines, and Pinback, and Muse."

"Early on, Ben Gibbard (Death Cab for Cutie) was probably the main one," Hunter responds, when asked to name his primary songwriting influences. "Lately – as far as his bluntness and sarcasm is concerned – I really love David Bazan." Bazan is one of the most honest people in popular music – uncomfortably honest at times. "That's kinda what I try to do as well, as far as coming across completely transparent," Hunter elaborates.

Even so, the word "sarcastic" doesn't immediately come to mind while listening to *Texas*. That more Bazan-like lyrical style will likely appear on Playradioplay!'s next release. "All the new stuff I've been writing has been a lot more straightforward, 'this is how I feel,' rather than kind of masking things with metaphors and stuff," Hunter explains.

Playradioplay! recently finished a tour with Yellowcard, and now he's back on the road again and expects to be out for the next year or so. But does he even like touring? "No," he answers flatly. "I feel like my obligation as an artist is to create music and release it. But as far as trying to reproduce it live, that's something I really hate. I love the studio experience. I don't like performing, I guess. But I do love meeting people, so I make the best of it. In a perfect world, I would never play a live show."

You would never guess Hunter to be a Texan after hearing him talk on the phone. There's no accent whatsoever. Yet he still names his new CD *Texas*. Ah, but he certainly digs his Texas home. "I love coming home to Texas as much as the guys who own the propane shops," he jokes. And love like that, my friends, would make both Hank Hill and his mamma proud.

playradioplay.com

For the record I'm an atheist

War of Ages

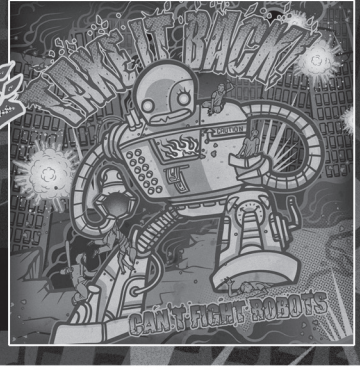
ARISE & CONQUER

IN STORES
7 - 22 - 08

TAKE IT BACK!

CAN'T FIGHT ROBOTS

www.myspace.com/takeitbackar



TAKE IT BACK! "CANT FIGHT ROBOTS" IN STORES JUNE 24TH!

TAKE IT BACK! MERCH AVAILABLE AT FACEDOWNRECORDS.COM

HOT TOPIC · BEST BUY · iTunes · Hastings · www.facedownrecords.com · FACEDOWN RECORDS

INHALE EXHALE

BY NATHAN DOYLE

It is amazing how quickly things can change. Inevitable and maleficent, change can sneak up and destroy a man's world in an instant. Regardless of who you are, change is typically as welcome as an athletic physical. It's cold and shocking, but for Inhale Exhale's John LaRussa, change has been the only real consistency.

Five years ago, LaRussa bowed out of the music scene with the death of his Ohio metal act, Narcissus. Then, like the second coming of Michael Jordan to the Chicago Bulls, John reemerged two years later at the head of Inhale Exhale. LaRussa returned to a scene that was very different from the one he'd left only years before. Unfortunately, today starting a metal band is like marketing blue jeans: every pair looks the same.

LaRussa justifies, "The industry is oversaturated with music right now. The scene's become filled with trends and fashion and band after band trying to do the exact same thing that some body else is doing."

How does one take something corrupted and exploited, and turn it into more than just another pair of Levi's? LaRussa goes on to explain, "I have the hope of music getting back to just being about art. I hopped back into it and realized that there is this whole new way that people are doing things."

After three years to adjust to an industry that is tail-spinning out of control, and an unforeseen stampede of line-up adjustments, including the departure of bassist Brian Pitman, Inhale Exhale is creating the change LaRussa longs for with their new album, *I Swear…* The band aims to rip the seams stitched into every pair of extra tight feminine jeans with their sophomore release.

"We tried to do something different. I am sure a lot of bands say that, but we genuinely did. The next record may turn heads even more, because we're still going to push the envelope and not just write what's popular." LaRussa breaks down the album, "I made it a point on this one to make it a more vintage sound with the drums and guitars and even the vocals. There is more of a raw sound, more mid-range guitars. The drums and the cymbals are recorded separately so you can get a more organic sound out of the drums. There are no fake drums on the record at all. We just went for a quick, plug-and-play sort of attitude. I think that made a big difference."

According to LaRussa, *I Swear…* is an album built around broken promises. The cover itself is adorned with a blackened and polluted promise that sets the stage for what's to come. Specifically, he advises, "You have to question who your friends are when they want you to go down the same road they're taking and you don't necessarily want to go. You have to be who you feel you need to be… I will work with someone who doesn't have the same belief system I have, but with the dudes in my band it's nice to know that it's still possible to have a lineup of guys that still have the same mindset as you. That's not lifestyles or anything. I don't believe that Jesus looks at that; I believe that He looks at your heart, your intentions and your integrity."

Thanks to Myspace and the Internet, music – Christian and secular – has become as accessible as ever, and frequently listeners find themselves scratching their heads in bewilderment about a band's stance. "There is a very big grey line that has formed between having a faith-based band and just doing music for music. I have always been a believer; that's who I am and it doesn't stop whether I'm in a band or not. I think I have learned how to separate, how to make things black and white instead of that grey. It's very shady; there have been some very shady Christians in the industry, and I have learned that you can definitely still have a ministry-based band."

Give John LaRussa five minutes of your time, and it becomes clear where his priorities, and those of Inhale Exhale lie. "We want people to remember that we cared, that we cared about sharing our beliefs with people and that we cared about our integrity. I think that's the big thing; that we were always open-minded and that we never cared about being a rock star or anything stupid like that. We just tried to help people; we tried to be loving. We're not into hate, even though there are some songs that have anger behind them. It's a positive anger, it's getting in touch with your issues so you can fix them."

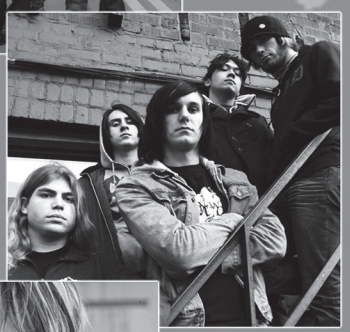
The future's bright for Inhale Exhale. Whether that future involves new members, material, or movements, LaRussa and company have grown to welcome change with open arms. LaRussa promises: "As long as the band continues to move forward, we will continue to tour, then we will continue to write music. As an artist, we're going to start pushing the envelope. We'll continue to write original music. Everyone sounds like somebody, but people can expect, if anything, passion from Inhale Exhale, passion about our writing and not just trying to put some cookie cutter album out. Whether people dig it or not, it will be genuine."

inhaleexhalerock.com

Just being who we are

SONSHINE

FESTIVAL
July 16-19, 2008



For the 27th year in a row, the Sonshine Music Festival will be held in Willmar, MN and will be nothing short of a lifetime memory !

The Sonshine Experience Continues

FREE camping - FREE parking - FREE showers and new for 2008, starting Wednesday night with a FREE concert featuring Jars Of Clay !

Join with 20,000+ others daily at an event that includes the Main Stage, Stage 2, Hip Hop Stage, HM Stage, Extreme Sports Arena Stage, Big Top Stage with Kids Ministry, a Skate Park and live music by:

TobyMac
Newsboys
Third Day
Jeremy Camp
David Crowder Band
Flyleaf
As I Lay Dying
Skillet
Hawk Nelson
Barlowgirl
Superchick
Jars Of Clay
Maron
Stellar Kart
School Boy Humor
Decyfer Down
Dizmas
The Wedding
Pillar
Hands
No Wings To Speak Of
Emarosa
Kingston Falls
Haste The Day
Wavorly
Since October
Capital Lights
Children 18:3
Run Kid Run
Spoken
Thousand Foot Krutch
Flatfoot 56
For Today
The Dig Project
Ruth
Nevertheless
Eleventyseven
John Reuben
KJ52
Means
I Sleepwalker
Maylene & The Sons Of Disaster
A Plea For Purging
As I Lay Dying
Red Cloud
Heath McNese
The Chariot
Project 86
August Burns Red
and many, many more

www.sonshinefestival.com

DECLARATION OF INDEPENDENTS

A BUZZWORTHY AND INDEPENDENT SONGWRITER/POET NAMED NATE ALLEN SHARES THE SPOTLIGHT WITH HIS DESERVING PEERS – ARTISTS HE'S SHARED THE STAGE WITH, AS WELL AS SPUN AROUND IN HIS HEAD. IF YOU DON'T LIKE THESE HAND-PICKED CHOICES, YOU CAN BLAME AN ARTIST KNOWN AS:

Destroy Nate Allen

The Filthy 42's

The Filthy 42's write the kind of classic songs that get stuck in your head on first listen, and are picture perfect for sing-a-longs. Their well-rounded brand of punk & rock 'n' roll is both familiar and at times stunningly fresh. Check out The Filthy 42's; you won't be dissapointed.
myspace.com/thefilthy42s

Insomniac Folklore

In the crowded world of acoustic music, Insomniac Folklore stands out. His songs are geniunely interesting, his live show is continually creative and original. Despite seeing him dozens of times, he never fails to make things fun and very rock 'n' roll. Plus, he covers "Why Should The Devil Have All The Good Music?"!
myspace.com/insomniacfolklore

Ischemia

Ischemia play metal ... sometimes of the doom/sludgy variety. Their focus isn't speed or trends, but on originality and honesty. I'll never forget the image of Trinity – when she was 8 months pregnant – screaming louder then her drummer without a mic. If you dig things hard and heavy, you won't be dissappointed with Ischemia.
myspace.com/ischemiacore

Jason Guitarstring

Jason Guitarstring is from Michigan. He writes engaging Midwest D.I.Y. folk songs with a punk rock twist and a kind heart. Jason's songs ring of hope for the future and are sure to brighten your day.
myspace.com/jguitarstring

Revolution Radio

Revolution Radio hail from North Carolina. My wife and I punched out a light bulb dancing in our friend's kitchen to their song, "Hey Woodie." They are wonderful and write incredibly fun, engaging Clash-inspired punk rock songs.
myspace.com/circle475

The Scurvies

Through near constant touring, Alaska's The Scurvies have grown into consistently putting on one of the best live shows around. They play punk rock with a beauty and urgency that only comes from being young, reckless and full of life.
myspace.com/scurvies

Vonage™

UNLIMITED Local & Long Distance Calling

$24.99

per month†

Switch to Vonage and Save up to $300 a Year on Your Phone Bill‡!

Say No to Higher Phone Bills!

- Our price starts low and stays low℠. Satisfaction Guaranteed<!
- No bundles, no hassles, no introductory pricing — just reliable phone service at a reliable price!

Special Offer

$24.99†/month

Try 1 Month FREE!
see below for details

Easy to Switch, Easy to Save

- 25 Premium Features at no extra cost
- Free calls to 5 select European countries[v]
- International locations for as low as 1 cent per minute[v]
- Keep your current phone number^
- Vonage works with your existing home phone and high-speed Internet connection
- Award-winning quality and reliability

Call: 1.800.532.4143

FREE MONTH OFFER ON $24.99 UNLIMITED RESIDENTIAL PLAN ONLY. PLAN FEE WAIVED BUT ALL OTHER CHARGES APPLY. NEW SUBSCRIBERS ONLY.
[v] Free Calls to Europe Offer (Available Only with Unlimited Residential Plan) Does Not Apply To Certain Call Types, Such As Calls to Cell Phones, and is Limited to Italy, France, Spain, UK and Ireland. Other International Rates May Vary. See http://vonage.com/intrates for Details. Vonage 911 service operates differently than traditional 911. See www.vonage.com/911 for details. High-Speed Internet Required. Alarms and other systems may not be compatible. † Rates exclude: broadband service, regulatory and activation fees and certain other charges, equipment, taxes, & shipping. International calls billed per minute. Offer valid in the US only. See Terms of Service for details. ‡ $300 savings claim based on 3/07 survey of competing land line service providers. For complete details visit www.vonage.com/compare1. < 30-day money back guarantee is refunded for any paid activation fee, 1st month service charge, initial shipping charges and termination fee. Applicable only to first ordered line per account. Available only in the event of timely cancellation for subscribers who have not exceeded 500 minutes of usage and who obtain a valid return authorization number from 1-VONAGE-HELP, and return of equipment in original condition and packaging within 14 days of cancellation. Refund will not include charges for taxes, international usage, payphone calls to Vonage toll free numbers and directory assistance. Offer revocable. ^ Where available. The number transfer process takes approximately 10 business days from the time you confirm your transfer request. ©2008 Vonage.

ryfo: MEETING A REAL NEED

BY CORY MARTIN

From my experience working at The Foundry (one of Missouri's finest venues), touring artists are constantly being pulled in different directions. As an artist, everybody wants something from you. If it is an autograph, a promoter that wants to short change you, or an interviewer that asks you the same questions every time you sit down for an interview, everybody wants a piece of you. Very few are able and willing to pour into the artist. While on the road you are also stripped of the support system that you have built up around you. Seeing these and countless other problems for bands on tour, Nick Greenwood, a Southern California resident, decided that he wanted to do something that would help Christian bands stay close to God and non-Christian bands to simply encounter Christ while on the road. Greenwood, a support-dependent staff member of The Grove Center for the Arts & Media, as well as a U.S. government recognized Music Industry Chaplain with CBAmerica, started a program called RYFO NETWORK to help meet the needs he saw.

RYFO NETWORK seeks to holistically care for the unique physical, emotional, and spiritual needs of touring musicians.

By partnering with individuals, companies, and organizations across the country, they are able to offer musicians a diverse range of services to assist them in their mission as they are away from their ordinary systems of support (churches, families, etc.), at no additional cost to the artists.

They connect road pastors to bands, network host homes together, and offer internships, as ways of attempting to have an encouraging Christian influence on tours. They also provide bands with spiritual growth materials from various print publishers (Desiring God Ministries, XXXChurch, HeartSupport and more), vitamins, free counseling (provided by Porter's Call – Franklin, TN) and the list continues to grow. It can confidently be said that RYFO attempts to serve band members holistically. Realizing that bands need a myriad of help, Greenwood is constantly looking for other innovative ways to serve bands.

Greenwood would by no means claim to be the first of his kind, citing numerous examples of other veteran road pastor hearts that have gone before him such as Nigel James (Third Day), Michael Guido (P.O.D., Stryper, Blindside, and countless others), and many more. What is unique about Greenwood and the RYFO NETWORK is that they desire to connect servant hearts together to collectively assist one another in caring for the needs of touring artists.

Recently I was able to be connected to the RYFO NETWORK and have toured under its umbrella. I myself have been called to be a missionary to bands on tour. I for the most part choose to go on tour with bands that do not have members that call themselves Christians. My entire role on the road is to love the band and let my Christian faith permeate the tour. Judgment is never on my mind, but the constant practical ideas of how I can show the love of Christ is. I don't want to name the bands I have been on tour with due to the confidentiality I instill in the bands, but one band member recently told me that the only time he thinks of Jesus is when he talks to me. Countless other conversations border on the same subject matter. I choose to let the Gospel of Christ flow out of me; and, yes, at times that means spelling it out to the band, but the foremost thought on my mind is to show Christ's love, and from there God does most of the work.

The RYFO NETWORK is also currently trying to figure out the best way to raise money for road pastors. One of the most interesting dichotomies of being on tour with bands as a Christian influence is where the money comes from. If you are somehow employed by the band, in their eyes you are just another person wanting a piece of the band, no matter how good your intentions are. However, when you go on the road as a free resource to the band it opens doors and knocks down walls to their hearts. Personally, for the bands I work with, that is one of the most shocking things and it automatically validates my intentions and love. This is where most road pastors and the RYFO NETWORK are trying to move forward.

Currently Greenwood has built relationships with Jedidiah Clothing, XXXChurch, Heart Support, Desiring God Ministries, Invisible Children, Porter's Call, Tooth & Nail Records, The Militia Group, and many more with the hopes of figuring out ways to provide money and support to the road pastors that get in the trenches with the bands.

Greenwood wants others to join the network and would love to hear from you if you have ideas or things that you think you could bring to the table to help the RYFO NETWORK "serve the voices."

—cory martin, church at a distance,
The Anchor Fellowship (Nashville TN)

undergroundgrace RECORDS

presents

GENERATIONLETTER

the newest band in the underground

Find out what the buzz is all about and check out samples of their new singles at **UggRecords.com** and **GenerationLetter.com**.

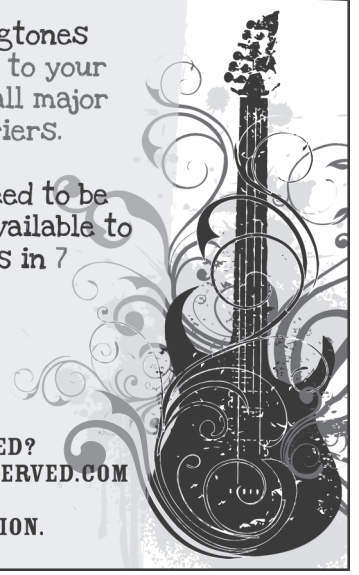
See them live at the Cornerstone Festival at the Ugg Records showcase, Friday, July 4 at 4:45pm, Encore 2 Stage (#36 on the Cornerstone grounds map)

INDIE MUSICIANS

Sell your music to Napster, AmazonMP3, iTunes, RhapSody **without** Selling your Soul...

Make ringtones available to your fans on all major cell carriers.

Guaranteed to be online, available to your fans in 7 weeks.



INTERESTED?
MYMUSICSERVED.COM
FOR MORE INFORMATION.

XFEST

none-profit * Christian Rock Festival * labor day weekend (August 29th - 31st) 2008

40 bands / 3 stages

the XTREME TOUR
HYPER STATIC UNION
SOUL JUNK
RUTH
IMAGINARY AIRSHIP
INSOMNIAC FOLKLORE
DESTROY NATE ALLEN
FALLING BLIND
CHANGE IT TO JACKS
THE NEVER CLAIM
THEE LETTING FORTH OF FIRE
DARK FIELD ILLUMINATOR
LEPER
APDAAAA
many more

XFEST IS THREE DAYZ OF MUSIC, CAMPING, SPEAKERS AND KICK'N IT WITH NEW PEOPLE DURING THE LAST FEW DAYS OF SUMMER. XFEST IS A NOT FOR PROFIT, QUALITY ORIENTED FESTIVAL. HOSTING CHRISTIAN ROCK, FOLK, PUNK, METAL, INDUSTRIAL, HARDCORE, DJ, RAP, HIP - HOP, PROGRESSIVE AND ALTERNATIVE.

SPONSORED BY THE CITY OF STEVENSON WASHINGTON IN THE COLUMBIA GORGE

WWW.XFESTNW.ORG

PICK OF THE LITTER

Sophia

This band had me worried. Worried that I was covering them too much (a "Pick of the Litter" last year, telling anyone who would listen how awesome their *My Hands, My Greedy Hands* EP was, choosing them to be the spokesband for the first "Declaration of Independents" article last issue, not to mention their sloppy and disappointing set at one of many generator shows at Cornerstone Festival last year). I knew they had great potential, but I also knew they could sound as average or worse than that one performance I did see, plus there's the wear and tear of being an unsigned and vastly under-appreciated "indie" band trying to keep momentum going – especially in light of seeing guitarist Austin Gros depart and replacing him with someone new (Ben Trimble). That kinda thing can take its toll on the creative side of a band. Or they can feed on their struggles. Fortunately, Sophia comes roaring back here with a heavy and melodic full-length (*My Morning; Migration*). They're still recording great sounding tunes, weaving subtle and quiet dynamics and soft singing with the unleashed fury of all-out screaming and heavy and hardcore riffing all at once. (Doug Van Pelt)
myspace.com/sophiarock

White Collar Side Show

Brilliant, creative, unique, thoughtful and, thanks to the companion DVD, very visual as well. Imagine Street Drum Corps taking on pornography as a critical lyrical theme (maybe a tad bit quieter). (DV)
whitecollarsideshow.com

We As Human

If you dig the low end guttural with a touch of the industrial approach of Red and Tool, meet We As Human. Musically tough and tight. (DV)
myspace.com/weashuman

MAPS

Not to be confused with VBM's Map, this band cranks out some fantastic breathing, chiming baritone guitar-based instrumental music. (DV)
myspace.com/maps

Brendan Moss

Your Face Is Glowing is a great package, with a book to go with the quiet, purposeful, contemplative and beautiful folk songs. (DV)
friendlyarctic.com

Iconoclast

Intense and heavy. Production on their self-titled release isn't the best, but it shows that they're tight musically. The key accents are cool. (DV)
myspace.com/iconoclastofficial

Eowyn

This band hasn't fallen too far off the Evan-flyleaf tree, but they're steadily improving their skills (and throwing in a little Tool drone). Travis Wyrick's production surely helps on *Silent Screams*. (DV)
eowynmusic.com

PJ Bostic

The former drummer for Grammatrain and Gideon's Press, Paul Roraback, takes center mic for a solo outing of clean, melodic and progressive rock. One can hear influences of both Rush and even SDRE. (DV)
myspace.com/pjbostic

Evangeline

First couple of listens and I thought these guys were "too mellow," but at just the right time the beauty of these simple, stripped-down songs hit me. This is magnificent. Completely original, but recommended if you like Denison Witmer, Rosie Thomas, and Lifehouse. Great, smooth-as-silk-yet-somehow-roughed-up-a-little-like-leather vocals. (DV)
evangelinegroup.com

JRC & The Crossroads

I've got the blues… Their CD (*Music From, Made For, And Inspired By…*) makes me want to sit in a rocking chair on the back porch watching the sunset, drinking sweet tea, and tapping my foot along to these cool bluesy slides and harmonica solos. My only question for these guys is, "Where's the washboard and spoons?" (HG)
www.romanblues@hotmail.com

Driver F

Very good vocals accompany tons of strong hooks of melodic rock. From guitar tones to packaging to a fun video, they've got it going on. (DV)
driverf.com

Ocean Is Theory

Top notch vocals adorn their melodic rock 5-song EP, *Into The Mouths of Lions*. Dreamy vocals marry chiming, atmospheric guitars in the worshipful "More Than Conquerors." (DV)
oceanistheory.com

FIDELITY ENTERTAINMENT GROUP PRESENTS

LOCKED AND LOADED

FEATURING

A LIFE ECHOED | FATE OF ANGELS | HYLAND

*PILOT FOR KITE | WINTERS HALO | BLACK PAJENT | SECONHAND | DIVIDE THE SEA

ALLI AND I | ANACEY | FOR THE FEW | ASTRAL FEEDBACK | AIMING FOR AURORA

BEYOND REPAIR

JULY

19. COLUMBUS, OH
20. INDIANAPOLIS, IN
21 PEORIA, IL
22. DES MOINES, IA
23. OMAHA, NE
24. YORK, NE
25. HASTINGS, NE
26. KEARNEY, NE
27. SIDNEY, NE
28. DOUGLAS WY
29. JULESBURG, CO
30. DENVER, CO
31 PLAINVILLE, KS

AUGUST

1 TOPEKA, KS
2. FARIBAULT, MN
3. ALBERT LEA, MN
4. ROCHESTER, MN
5. ELK RIVER, MN
6. WAUSAU, WI
7. CHICAGO, IL
8. FARMLAND, IN
9. CHILLICOTHE, OH

22 CITIES 22 DAYS 10 STATES 13 BANDS 1 VOICE

WWW.LOCKEDANDLOADEDTOUR.COM

MYSPACE.COM/LOCKEDANDLOADEDTOUR

FIDELITY | ALIEN PATROL | PYRAMID BOOKING COMPANY | ARTILLERY MEDIA

Duplium

Celebrating over **25 YEARS** *in Media Replication.*

- *CD/DVD REPLICATION & PACKAGING*
- *Fast TurnAround Times*
- *Competitive Pricing*
- *The Best Customer Service in the Industry*
- *In-House Warehousing and Fulfillment*

CALL TODAY!!!

And give us an opportunity
to save you money
and improve your
customer service experience.

TOLL FREE: (800) 928.2018

www.duplium.com

Getting your vision to market.

Album reviews

27 ALBUMS 57 ENTERTAINMENT 56 BOOKS & GADGETS

WAR OF AGES

ARISE & CONQUER

If you're looking for a sick record to kick this issue's review section off with a bang, War of Ages couldn't have done a better job. From the beginning of the first track, you can only hope the rest of the record could shake a stick at what you've just heard – and thank God, it does. Just listening to "All Consuming Fire" would be enough to bring the quality of a normal record way up. But keep listening – just the intro and first riff to "The Deception of Strongholds" could top it.

War of Ages, a five-piece outfit from Pennsylvania, manage to bring metal to life again with relentless riffs and sound technical work on their third full-length release *Arise & Conquer*. It has everything you could want from a metal band: shredding guitar solos, an incredible drummer, thick breakdowns. But what makes the record so great is what it has that makes a metal band better than the rest: They have an ability to utilize their technical skill in a manner which embraces songwriting. Their music allows the audience to not feel distanced by their skill despite the fact that they are incredible musicians. It's hard to be a really great guitarist, but being able to combine outstanding technical skill with writing a great song is incredibly hard.

But War of Ages have done just that. As each song passed, I looked forward to seeing how they could throw me for a loop one more time. At the end of "Generational Curse" they throw a pounding riff right into a beautiful, sweeping solo, fitting any number of notes into a space I wouldn't think possible. In "Sleep of Prisoners" they still hit a stride in a mid-song breakdown, filling in empty space with slick fill solos, before moving into a solo most of us could only dream of playing.

Although it's only halfway through the year, I'd be hard-pressed to find a metal record I'm going to enjoy more than this one in 2008. [FACEDOWN] DAVID STAGG

Rating system

05 *CLASSIC*
04 *FABULOUS*
03 *SOLID*
02 *SUSPECT*
01 *AMISS*
***** *1/2*

JOY ELECTRIC

MY GRANDFATHER, THE CUBIST

The brothers Martin are brilliant. The works of Jason and Ronnie, with Starflyer 59 and Joy Electric respectively, continue to impress album after album, year after year. So there's no surprise if I tell you that JE's latest, *My Grandfather, The Cubist*, quirks, pops and sparkles (like cereal?) beautifully as well. But *Cubist* is different. Joy Electric now has space to work within. The same analog approach is here, the same arcade blips and beeps, but the minimalistic arrangements make for the most light-hearted effort in the JE discography. "Four Gone Pierre" rides dance floor synth progression with "fire button" pulses and is perhaps the album's highlight. "Rudimentary Animation" and "Whether By Horse, or Horseless" might seem almost too empty, but even here it's clear Martin knows exactly what he's doing. This art-themed album is a lesson in just that – exploring new levels of personal artistry by exemplifying the phrase "less is more." ~~[TOOTH & NAIL] MATT CONNER~~

MEANS

TO KEEP ME FROM SINKING

Topping their last release (*Sending You Strength*) would prove to be difficult, yet the loud quartet from Canada's Great Plains known as Means managed to redeliver themselves with an impressive sequel. Opening track "Awareness" establishes the band's new angle by allowing guitarist Matt Goud's sung vocals to occasionally put screamer Dylan Johnstone in a dark forgotten corner. Hardcore at heart, the album still incorporates the token stables: gang vocals and breakdowns, but it's when they forget their roots and aim for straight ahead hard rock that they truly peak. They even incorporate an (gasp!) acoustic guitar on "Steadily." Much praise falls on Means for being inadvertently intuitive and brave enough to barely step outside the box in this too often restrictive genre. ~~[FACEDOWN] DAN FRAZIER~~

DIZMAS

S/T

Formerly a member of the Credential Recordings lineup, Dizmas now calls Forefront Records home. The first offering under the new label looks to both the past and the future by presenting four brand new songs, as well as remasters of six older songs. The album opens with the highly sing-able "Yours," and most of the album follows suit, with melodies by the hook-full and riffs with just enough edge to keep things interesting. This is sure to be a staple at church youth groups everywhere, as most of the lyrics are upward-focused, particularly the worshipful "Redemption, Passion, Glory." Sonically, it is the brand of radio friendly Christian rock that might be heard in the minivans of "hip" soccer moms in addition to teens' headphones. Much of it blends in with a pack of similarly tinged radio rock, but it's executed with enough catchy hooks and Christ-focused energy that it's hard to criticize. ~~[FOREFRONT] TIM HALLILA~~

JOY ELECTRIC

MY GRANDFATHER, THE CUBIST

Joy Electric's *My Grandfather, The Cubist* release is troublesome for a couple of reasons. For one thing, Ronnie Martin's singing voice is often at a lower octave than usual and placed so far down in the mix that it's many times difficult to pick up on what he's saying. Furthermore, the theme of this disc – something about the impact of various artists and thinkers throughout history, one supposes – doesn't ever add up to any overriding and connecting message. Why Martin has included songs highlighting Dutch graphic artist M.C. Escher, astronomer Copernicus, and Cubism in general, is curious, yes; but far from revelatory. The serious nature of these songs also saps some of the usual pop out of Martin's tunes. "I Recall the Telephone Booth" is memorably upbeat, but a conspicuous exception, because far too many songs are weighed down by Martin's stuffy subject matter. Maybe if we all cross our fingers and wish it together, Martin will base his next Joy Electric CD on the reckless abandonment of Jackson Pollock's abstract expressionism. That would certainly be a splashier affair. ~~[TOOTH & NAIL] DAN MACINTOSH~~

A KISS FOR JERSEY

VICTIMS

Nobody likes to feel vulnerable, especially the guys from A Kiss For Jersey. The Christian-influenced quintet displayed their progressively hardcore and punk-infused dynamic throughout their full-length debut *Keep Your Head Above The Water* in 2006. But on their sophomore set *Victims* (also courtesy of Tragic Hero Records), the North Carolina rockers amplify that flair with socially conscious lyricism and inspirational messages that are delectable, yet has their topsy-turvy moments. Their growth in musicianship is overwhelmingly apparent on the opener "Devices," which showcases their signature metal rhythms with melodic pop appeal, as well as a splendid tradeoff between beautiful vocals and aggressive shouts aimed towards judgmental offenders. That tasteful Kool-Aid further enriches the album, most notably "Believe" and "The Evidence." Periodically, Jersey strays away from their quintessential mix, which becomes a blessing and a curse. The quintet lessens their hardcore twang to polish off the emotionally sound "Parallels," however, not even their uplifting spiritual lyrics can save musical disasters such as "Faces" and "The Flood." Obviously on *Victims*, A Kiss For Jersey has found a trademark sound they can call their own, but the five-piece appears a tad vulnerable whenever they water down either their progressively hardcore forte or punk-infused dynamic. Once North Carolina rockers return to the equilibrium they demonstrated during "Devices," then perhaps they will never feel vulnerable again. ~~[TRAGIC HERO] BEAR FRAZER~~

BON VOYAGE

LIES

Bon Voyage offers Starflyer 59's Jason Martin the opportunity to step away from the microphone and let his sweet-voiced wife, Julie, sing for a while. Julie usually sounds like a little girl, which is readily apparent on "Monster." Its lyric finds her hoping, "I wish I was a monster." (She'll never be successful at scaring with a cute tone like that, though). A song with the same lyrical aim is repeated and rearranged as "Bad Dreams" later in the disc. It slows things down with its glam rock beat and a distinctly Depeche Mode feel. '80s rock/pop references show up all over the place during *Lies*, by the way. "Best Friend" has New Order like guitar lines, whereas "Diary" features guitar effects fit for The Cure. Heck, the duo even covers The Smiths' "Girlfriend in A Coma" on this disc! Starflyer 59 is one of the busiest acts in show business, which is probably why there aren't a whole lot more Bon Voyage CDs. *Lies* is its first release since 2002's *The Right Amount*, and hopefully the lag time between "voyages" won't be so long before its next musical trip. ~~[TOOTH & NAIL] DAN MACINTOSH~~

Ratings

	DV	Writer
War Of Ages *Arise & Conquer*	04	04*
Joy Electric *My Grandfather, The Cubist*	03*	05
Means *To Keep Me From Sinking*	03*	04
Dizmas *S/T*	03	02*
Joy Electric *My Grandfather, The Cubist*	03*	02
A Kiss For Jersey *Victims*	03	03
Bon Voyage *Lies*	04	03
Jon Foreman *Spring*	03*	03*
Search The City *A Fire So Big The Heavens Can See It*	03*	03
The Out Circuit *Pierce The Empire With A Sound*	03	04
Andy Hunter *Colour*	04	04
Derek W. & Sandra Mc. *Ampersand EP*	03*	03
Gray Lines Of Perfection *Reaching The Ends Of The Earth*	03*	03
Since October *This Heart Is Mine*	03	03
Kiros *A Single Strand*	03*	03

So ... whose opinion would you most agree with concerning Joy Electric's new one? Let us know at the new Joy Electric sub-thread in the HM Magazine thread at hmforums.com

JON FOREMAN

SPRING (EP)

Spring begins the second half of Jon Foreman's seasonal EP series. When interviewed recently, Foreman promised *Spring* and *Summer* would feel far sunnier than *Winter* and *Fall*. And while *Spring* is not nearly as dark and cold as those two short takes were, it ain't exactly The Beach Boys' "Fun, Fun, Fun" people! "An hour ago I felt so low I almost drowned / Driving around this messed up town" begins "Love Isn't Made," a dreary song that describes being alone in Miami. Furthermore, Foreman sings it in that world-weary voice of his, sounding as though he were channeling Solomon and unable to find any truly new and noteworthy thing under the sun. This CD's best song is titled "Your Love Is Strong." With it, Foreman paraphrases The Lord's Prayer. As weak as this world sometimes makes Foreman feel, he can still celebrate the overwhelming strength of his Lord. *Spring* also showcases Foreman's more adventurous musical side, as woodwinds, horns and chimes give the opening "March (A Prelude to Spring)" a circus-like quality. Similar instrumentation also drives "Baptize My Mind," as Foreman pleads, "Hey, baptize my mind / Hey, baptize my eyes." But then again, it's not uncommon to feel this way – dirty from sightseeing sin's dark stains – when driving around the sprawling "messed up town" we call Earth. ~~[CREDENTIAL] DAN MACINTOSH~~

SEARCH THE CITY

A FIRE SO BIG THE HEAVENS CAN SEE IT

Search The City has been portrayed as black sheep for the past three years, because they have toured alongside predominately hardcore bands. However, on the Detroit-bred quintet's full-length debut album *A Fire So Big The Heavens Can See It* (courtesy of Tooth & Nail Records), their danceable pop-punk hybrid makes them appear like the average band parading around the *Warped Tour*, except slightly more talented and holding a grudge with their ex-girlfriends. Over a barrage of colorful melodies and armed with pep rally hooks, the five-piece releases their bitter emotions and unresolved hostility towards their former sweethearts on "Ambulance Chaser," "The Rescue" and a plethora of other appetizing tracks. While Search The City comes across as the rhythmically brighter version of Trapt, they slowly distance themselves from that persona at the very end with "Clocks And Timepieces," where they find some closure and attempt to leave the past behind. There aren't any poor compositions on *A Fire So Big The Heavens Can See It*, but the therapeutic record doesn't present anything substantially different from the common romantically-cursed offering that is currently saturating the market. Although Search The City demonstrates crafty musicianship on their moderate first full-length effort, they will need to overcome their women problems in order to make a stronger impact. ~~[TOOTH & NAIL] BEAR FRAZER~~

THE OUT CIRCUIT

PIERCE THE EMPIRE WITH A SOUND

Seattle's Nathan Burke lives at an odd musical intersection. His latest mix as The Out Circuit, *Pierce The Empire With A Sound*, blends hardcore, goth, post-rock and instrumental genres with substantial melodic tendencies for a solid sound of his own. "Come Out Shooting" pushes through Burke's monotonous yell to still satisfy with its slowcore build and kingdom lyrics, urging the listener to "Sing into the wire / Your revolution does not exist / A lie cannot sustain itself forever." It's typical socio-political language for Burke and makes for compelling lyrics. Instrumental track "The Hexagon" is a stunning display of movement from the stated piano that begins and ends the track – serving as bookends of sort to the brooding chaos in between. "Scarlet" ebbs and flows in a particular display of bombast. Whether it's the brow-raising lyrics or Burke's musical formula, *Empire* is an album to consider. ~~[LUJO] MATT CONNER~~

ANDY HUNTER

COLOUR

By now you're probably familiar with Andy Hunter, even if it's only because he's a Christian DJ and Christendom is quick to point out those enjoying even moderate success in the larger mainstream world. But perhaps you know Hunter from his ability to create entire sonic worlds of vivid color and texture for the dance floor. *Colour* is Hunter's latest on Nettwerk and it's exactly what you'd expect. "Sound Pollution" kickstarts with high-pitched dials and eventual, limited vocals. More of the same is found on "Shine" and "Miracle," but that's not a bad thing. "Stars" feels exhumed from an early-90s British dance hall. "Smile" employs strings and computer 'glitches' to great effect. "Fade" uses strings even more for the most beautiful, moving track on *Colour*. By album's end, it's been both the feet and the heart that have been moved, which I assume is exactly what Hunter is aiming for. ~~[NETTWERK] MATT CONNER~~

DEREK WEBB & SANDRA MCCRACKEN

AMPERSAND EP

Ampersand EP is a husband and wife duet release from Derek Webb and Sandra McCracken. But when these two lovers sing questioning lines like, "Will our love be strong when the summer's gone?" it becomes abundantly clear this set is more than just a series of sweet nothings put to music. Nevertheless, there is also a lot of sincere love expressed via this recorded partnership. For instance, they include a cover of Bob Dylan's "If Not for You," which is one of the most devoted love songs of all time. Unlike the more worshipful Caedmons's Call or the oftentimes socially prickly Webb solo work, *Ampersand EP* is lovers' folk music – the sort that lasts though thick and thin. ~~[WEBB & MCCRACKEN] DAN MACINTOSH~~

GRAY LINES OF PERFECTION

REACHING THE ENDS OF THE EARTH

Gray Lines of Perfection's *Reaching the Ends of the Earth* offers clean, melodic hardcore written to make spirits soar. The New Jersey five-piece slows down an oft-grinding mechanism to a steady pulse and continues to fire on all cylinders. *Reaching the Ends of the Earth* rides like grandpa's farm truck: solid and reliable. While it won't be catching any eyes on the highway, once you pop the hood and take a look inside it's easy to see what makes this engine run. Gray Lines of Perfection continually brings a quality product without the bells and whistles of today's market. ~~[HARVEST EARTH] NATHAN DOYLE~~

SINCE OCTOBER

THIS HEART IS MINE

Picture this. Four best friends grow up together in Wauchula, Florida – a small, church-filled town of 10,000 – fall in love with rock music and start playing together. A band is officially formed and said band leaves town and makes good with record label, contract in hand. It's the stuff of small town dreams and it's also the story of Since October, Tooth & Nail's latest addition. And it's a story I could have told you from listening to their debut, *This Heart Is Mine*. The rock radio accoutrements reveal a band who simply regurgitated what they've heard through popular media outlets. That's not all bad. The Travis Wyrick (Disciple) production features all hard-rock pillars necessary for constructing a proper building (albeit from a kit). "Part of Me" and "Disaster" push with P.O.D. levels of aggression while "Waiting" is the requisite acoustic ballad. And the rest is exactly the same: pretty good, very familiar. ~~[TOOTH & NAIL] MATT CONNER~~

KIROS

A SINGLE STRAND

Canada breeds hardcore and metal bands just as much as hockey players (maybe this is due to the long winters and the crescendo anger that ensues from perpetual cabin fever). Somehow Calgary's Kiros escaped the default intense influence and attempts to create melody driven, emo-infused, pop rock. After a few other benign releases, *A Single Strand* marks an improved hope towards heartfelt and catchy appeal. "Of Wolves And Angels (Anthem For The Insomniac)" and "Beautiful" revisit the early days of The Receiving End Of Sirens with overlaying guitar arrangements, but fails to take the energy to another level. If they let go of whatever is slowing them down, only then can they soar. ~~[TORQUE] DAN FRAZIER~~

Read more album reviews on the "flip side" – page 59

EVERTHORN

O CAIN YOUR BROTHER LOVES YOU

CD OUT NOW!

CHECK OUT MYSPACE.COM/EVERTHORN

FOR ALBUM *AND* TOUR INFORMATION!

NEED BAND MERCH?

EVERTHORN PROUDLY SPONSORED BY:

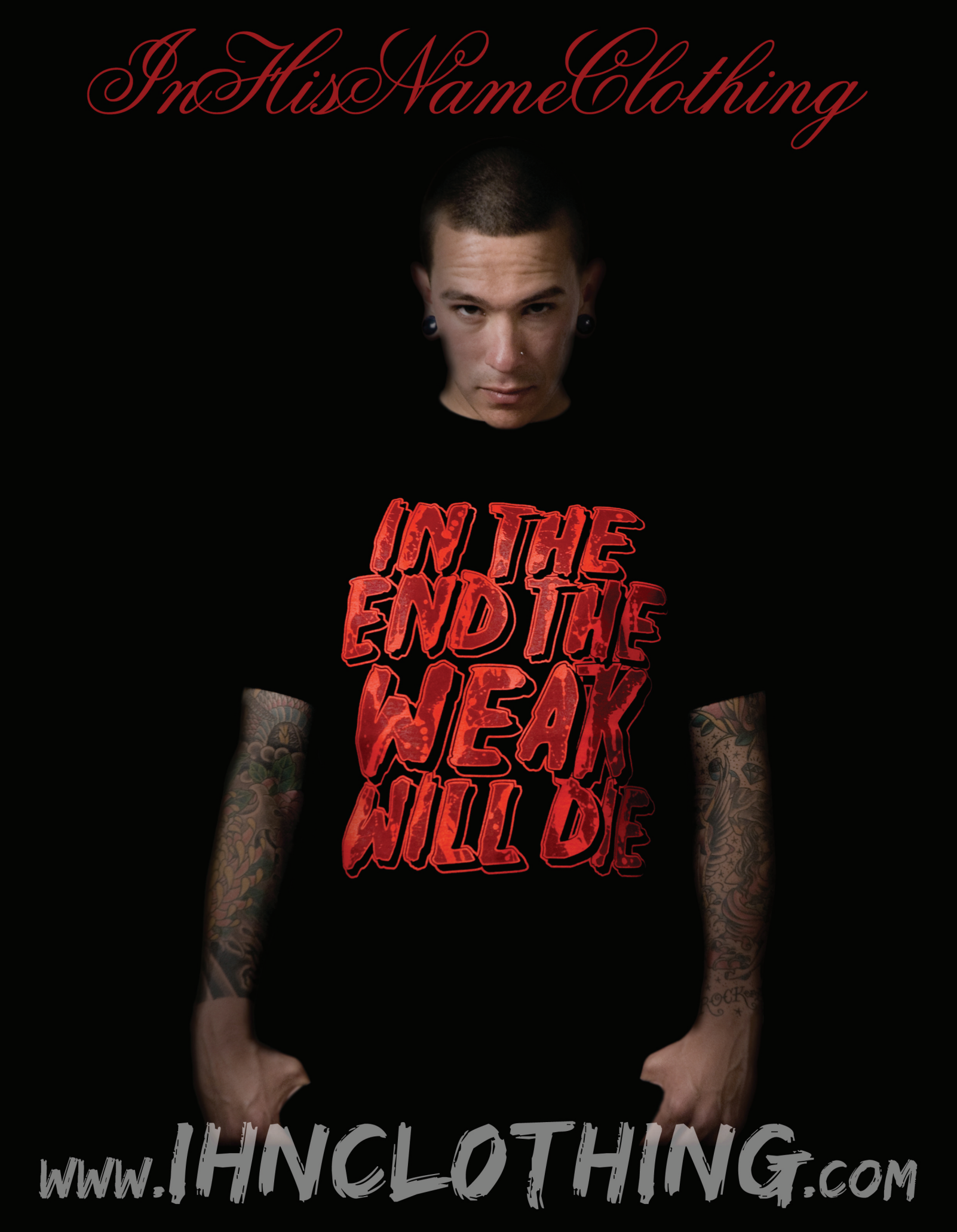
GRAPHIC DESIGN
MYSPACE LAYOUTS
ALBUM ART
T-SHIRTS
STICKERS
BUTTONS
WEBSITES
BANNERS
& MUCH MORE!

htr

holeintheroof.com

254.756.1200 | 1218 SPEIGHT WACO TX 76706

In His Name Clothing



www.IHNCLOTHING.com

hopestrands

GIVING HOPE WORLDWIDE

Hopestrands is a community-centered, cause-oriented online apparel shop. Members of the Hopestrands community submit t-shirt designs online for a cause of their choice, which are put up for vote by other members. The winning designs are printed and sold; the profit from the sale is given to the cause the shirt was designed for, and the winning designer receives a prize.

IT STARTS WITH YOU.

JOIN
Browse, vote and discuss online.

SUBMIT
Design a shirt related to your favorite charity or organization.

SUPPORT
Wear, buy and give apparel.

WWW.HOPESTRANDS.COM

Oh my spot!

THE MAKING OF AN HM COMMERCIAL

BY HALEY GLASS

If you plan on attending Cornerstone this summer you are in for a special treat. Yes, all of your favorite bands with be there, and yes, you will be suffocated by the joys of music mayhem, but just hold on…. HM has created something special just for you. Something so exciting it will launch you into a fit of wheezing and make you pee your pants. So shake up your inhalers and put on your Depends, cause HM's got a brand new commercial, and it's packed with a hilarious cast of mismatched characters (including Gwar)!

Here is an exclusive behind the scenes look at the making of HM's first commercial in over ten years with producer Danny Yourd, director Steve Hoover and HM editor Doug Van Pelt.

Can you give a summary of the process of the commercial? From the conception of the idea to the final product.

Danny: The original idea was just like a compilation of music videos and performances and stuff. But, we were just sitting down and thinking about it and we kind of, um, got stuck on the idea, because if it was going to play during, like, an MTV2 *Headbangers' Ball* or something, it's just gonna mesh right in with the rest of the videos. So, we just sat down and brainstormed some funny and humorous ideas. We had the initial idea of getting somebody dressed up looking like a real metal band or whatever. Whether it was Gwar or just somebody that people are, like, "He must be in a band, because he has that kind of persona." So, we actually were, like, "Gwar would be perfect." So, we called him up, and he really liked the idea and was interested, so we just kind of took it from there, and developed ideas around his character that would be humorous and mesh well with what we were trying to say.

Why did you choose to use Gwar for the commercial?

DVP: It was Danny's idea. I immediately liked it. Contrary to what I was initially expecting, this one will stand out from the crowd. It's funny, like a beer commercial, and people will probably want to watch it again and again.

Any funny stories to share?

Steve: Oh (he laughs), from that day there were a lot of interesting stories… I'm not sure how many of them are appropriate though, haha. Oderus had to wait inside of a van to warm up in between shots, because it was absolutely freezing cold that day. I mean, the only article of clothing he had on is underwear and everything else is just rubber latex. In order to put the latex on he had to baby oil his hands and head and stuff, so he was wet and basically naked. At one point he was worried about having hypothermia. Uh, so, in between each take he had to warm up. Well, he would come out of the van just kinda screaming obscenities and yelling really loud. In the scene where he had to fight something, people would be driving by screaming or honking, and every now and then he would chase a car.

Danny: At one point, too, there was this kid on the other side of the road and he actually recognized who he was, and he was just kinda standing there mouth open and wide-eyed, just staring. He would be in the shot and not even realize he was in the shot, just, like, staring in awe.

How did the other cast members interact with Oderus?

Steve: The older woman was kind of funny; she didn't seem too taken back by him. I think she was kind of interested in him. I mean, we couldn't really control his (Gwar's) character, so she just kinda had to deal with it, and she did. She seemed entertained. Pretty much everyone was just entertained by this guy.

Danny: We actually had the woman wearing a spiked bracelet by the end of the shoot, and she asked if she could keep it.

Considering the HM audience, what type of things did you keep in mind while filming the commercial?

Steve: We have a fairly tight and conservative standard in what we film. Any of the brainstorming we did was all PG (laughs). I personally find more humor in stuff that takes more thought to make people laugh.

Danny: I mean we have our own convictions on what we will and won't shoot. Really, it kind of just came natural to us to just keep it clean and keep it funny. We even had to take into consideration certain things. Like, Gwar sometimes has pieces of his costume that are very inappropriate, so we had him wear basically underwear underneath his costume, kind of, so that there was nothing showing.

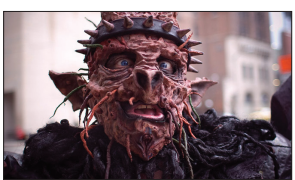
Steve: In some of the shots Oderus was actually mumbling some obscenities, and you can't really understand until you listen really close, and then once we heard we were like, "Oh, we gotta take that out," (laughs).

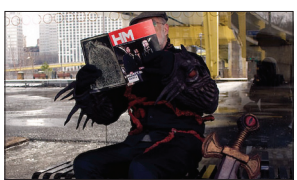
How do you think HM readers will react to the commercial?

DVP: I think Melba Jackson will have a cow, but I think most will laugh, laugh, slap their knees, bust their guts laughing, and laugh some more.

✖

[For more info on the HM spots, where they're playing, etc, go to hmmag.com]





Imagine, if you will, the cast of *CSI* showing up in the early morning hours at an empty concert venue. Amidst all the post-event sundry of trash, cups, spit, hair and occasional glass eyeball rolling about on the floor, there are several human jawbones laying intact and partially cracked and, in other instances, completely shattered on the damp, dark floor. Warrick Brown and Nick Stokes will arrive first, milling around outside, getting the skinny from the local cops and Captain Jim Brass. Everyone will complain about how early it is, how tired they feel, and then look at the mess on the floor and comment how "wild" it must've been at last night's show. It'll cut to milli-seconds of brutal riffage and guttural but unintelligible screaming. Catherine Willows will use rubber gloves to hoist a human jaw up in the air as her boss, Gil Grissom will calmly pronounce something coyly, like, "The audience had their jaws rocked off." It won't be until 44 minutes later, as the show winds to a conclusion, that the true culprits will be identified. In the meantime, disgruntled singers with their arms crossed are less than hospitable when examined by Capt. Jim Brass. When asked point blank why they're not filled with joyful gratitude to participate in the finest justice system in the world, Ryan Clark and Bruce Fitzhugh cross their arms and shake their heads. "Why are you talking to us? We didn't even get to play last night! Once the jaws dropped to the floor, all the screaming began, the lights came on, the sound was pulled and you guys started showing up."

It was the *Stronger Than Hell Tour* and, more specifically, the desperate and passionate tunes of The Famine that loosened the hinges and muscle tissue surrounding the jaws of everyone in the audience who was paying attention. With one deafening thud they all hit the floor … and stayed there. People freaked.

The Famine

LEND ME AN EAR AND I'LL CHOP IT OFF

BY DOUG VAN PELT

If the writer's strike hadn't caused some ridiculous plots to show up on the tube this year, this fictitious scenario could've almost played out this summer. When asked which band would dominate on this tour, drummer Mark Garza showed absolutely no hesitation to declare that it would without a doubt be The Famine. "Oh, it's The Famine all the way. I'm not even gonna pretend. I get in trouble for running my mouth about it, but we are 100% honored to play with all those guys up there – from Demon Hunter … good friends of ours, to even Living Sacrifice, for guys that we've looked up to for 100 years and who really helped lay a foundation for a lot of our typical style of music. But I think that the wonderful thing about what's going on with The Famine right now is nobody really knows. We put some demo stuff online, but until you've had a chance to hear what we did with Andreas in the studio – no holds barred, something to prove type of metal – that we do, and believe me, we do have something to prove, and that's just going to come across very well in the live show. I just feel like we're going to come out with just the most vague expectations of all and I really feel like we're going to take over as much as possible – as much as we can. And again, that's nothing to the other bands, because I'll tell you right now, from the openers on, everybody up there can bring their A game. I've seen all these bands play, with the exception of Advent, and every one of those bands is a headliner – from one end to the other. In that aspect, I think it's gonna be a phenomenal tour. I think that everybody is just going to be on top of their game. Especially when I start thinking about the individual musicians in the band – from Lance (Garvin) of Living Sacrifice and guys that are just incredibly accomplished at what they do. I think it's just going to be absolutely amazing. It's going to be fun for us, too, just to play with all these guys. We absolutely can't wait.

"I tell ya right now: we've got so much on the line; we've got so much riding on this; we've got so much passion about this; we've got so little time to do this; that this is our chance, and we are going to go in there every night and we're just gonna annihilate every night, man. In every way, shape, or form, we're going to leave our souls everywhere we go and we are just gonna show kids the honesty that we try to put out there. The album is called *The Raven and the Reaping* and the whole premise behind it is just so absurd, because we're just trying to take it to a level that people just shouldn't take it. There's parts on there that are just absolutely insane. What I hope they would find (at the end of the show when the *CSI* crew arrives) is just a bunch of jaws on the floor. People going, 'Oh my God! They actually played that!' We're going to play it. We're going to play it all. We're going to play everything on the record that we can possibly play. I just hope there's nothing left behind, because that's our goal."

Heavy metal bravado, inflated confidence, adrenaline words… Whatever you want to call it, this is the kind of excitement you get from a bunch of talented musicians who have decided to make music for the sheer fun of it after Embodyment disbanded half a decade ago. Reuniting with original guitarist Kris McCadden, who did some time in graphic design and playing on the first two Demon Hunter albums, has stirred up that youthful energy that *Embrace The Eternal*-era Embodyment shows used to showcase like the orchestrated chaos of a mechanical tornado on stage. With no delusions of grandeur and zilch for expectations, guitarist Andy Godwin and drummer Mark Garza approached McCadden with the simple plan of making metal again. "We evaluated what we were good at, what would be the most fulfilling for us musically, and we went after that." They recruited bassist Nick Nowell to round out the band and now they're preparing to unleash the monster they've created.

The band would call this monster honesty, if anything else. They approach their craft with their faces set like flint towards the simplistic goal to make "the most intense, aggressive and passionate music" they can play. You won't hear them wondering whether or not to drop some "sing vocals" in here or there to move more units. This is simply the kind of music these guys would love to hear if they could get it from another band. "We're not going to go up there, breathing fire and wearing makeup and going crazy, and swinging guitars around our necks and stuff." No filler. No fluff. Just meaty, heavy rock.

The Famine continued on page 39

War of Ages

DEPENDENT TOUGHNESS

BY DOUG VAN PELT

Photo: Chad Sengstock

THERE'S TOUGHNESS AND THEN THERE'S SELF-MADE TOUGHNESS. LIKE THE MAIN CHARACTER THAT FALLS TO THE BOTTOM OF THAT VERTICAL GOLDMINE SHAFT IN THE RECENT EPIC *THERE WILL BE BLOOD*, SOMETIMES LESSONS AND SKILLS ARE LEARNED WITHOUT A COACH, AUDIENCE OR SYMPATHETIC EAR. FAILURE IS NOT FINAL, BUT IT'S LIKE A DISCIPLINARIAN ROD THAT REINFORCES EACH EDUCATIONAL MOMENT WITH PAIN. FOR THE SELF-PRODUCED MUSICIAN, THIS SOMETIMES COMES IN THE FORM OF LISTENING TO A FINISHED ALBUM FOR THE FIRST TIME. REGRETS AND THOUGHTS OF "WISHIN-IT'D-BEEN-DONE-ANOTHER-WAY" WILL SOMETIMES OVERSHADOW EVEN THE JOY OF A FINISHED PRODUCT AND WILL GO ON TO HAUNT THE ARTIST UNTIL THE NEXT TIME THEY CAN ENTER A STUDIO AND CREATE AGAIN. PREVIOUS RECORDINGS FROM WAR OF AGES, LIKE THEIR SELF-TITLED DEBUT ON STRIKE FIRST RECORDS (LATER RE-RELEASED ON THE MOTHERSHIP LABEL FACEDOWN AS *FIRE FROM THE TOMB*) WERE ALL SELF-PRODUCED, WITH ONLY THEIR OWN, SLIGHTLY-BIASED FIVE SETS OF EARS AND MAYBE A LUCKY FRIEND OR TWO TO TELL THE BAND IF AND WHEN A SONG NEEDED SOME WORK OR EVEN TO BE SHOWN THE DOOR TO THAT BOTTOMLESS PIT OF DISCARDED SONG IDEAS.

It's a good thing for this Erie, PA, quintet that the vast majority of their songwriting ideas thus far were pretty darn good. As they set out to make their third full-length album, the prevailing thought was that an outside producer could teach these metal dogs a new trick or two. Holed up for several weeks with budding producer and As I Lay Dying frontman Tim Lambesis, the group was stretched beyond its comfort zone with its very first experience with someone else at the production helm.

"We didn't know how it was gonna be at first," admits vocalist and chief lyricist Leroy Hamp, "because we were, like, 'Okay, he's a singer, (but) can he write? What kind of ideas does he have?' We've never worked with a producer before, so we knew that we had to be open; however, we didn't know what he was going to bring creatively to the table, either. He sat us in the practice room and re-structured songs with us and (we) wrote two in the studio with him. Basically, he's been a blessing-and-a-half to work with and

awesome. It's been very smooth and he's easy to work with and easy to get along with. Our personalities mesh very well and we just work very quickly with him."

Apparently, it seems as if War of Ages might've suffered a touch from the perfectionist syndrome, and Lambesis' easy-going attitude helped the band not "overthink" things too much. "We already heard from friends and whatnot that working with a producer you kind of have to let go and let them do their thing. Be subjective, but at the same time kind of feel them out and allow them to do their job, which you hired them for. And we had no problem doing that, because his ideas were great and plus we were just willing to work with him – willing to work through whatever he felt was best. The ideas that we tried, that he wanted, made the songs way better than they were before."

One of the weaknesses that the band was able to patch up this time, thanks to Lambesis and the longer studio time, were the songs being too "skinny" – like emo guy wearing tight girl pants skinny. This just won't do for heavy metal. Hamp describes the finished songs now as being more filled out. "The songs are more like songs and not so empty. Because we felt like that with past albums we had to record 'em and write the songs pretty quickly, so we never got them to sound as full as we wanted them to, and with this album it kind of brings the song in a new direction that we've never taken before. It's very full and very heavy, so we're pretty happy."

If anyone's taking production notes, it would seem that this celebrity producer values time as an extremely hot commodity in the making of an album. Even though the band was afforded more time than ever in the studio this time around, there was mention from the label that the AILD frontman wanted even more of it.

Turns out Lambesis wasn't the first guy the band had talked to. "Originally, I wanted to work with Tim, but we didn't think he was going to be able to, because he was really busy at the time." To War of Ages, it appeared that working with the AILD frontman would've been an exercise of being "worked in … in-between tours. We wanted someone that could sit with us for a while and work on it with us. (Someone) to produce the album, not just record it. We wanted somebody that could be there with us." They turned to another frontman – Bleeding Through's Brandan Schieppati, but for one reason or another that fell through. By that time, the band figured they'd actually reach out for their first choice and ask. "We were just, 'You know what? Let's just go for it,' so I sent over an email to our management, asking them to ask Tim if he'd do that and I asked our record label to talk with him as well and see if he would even be willing or even be interested in it. And Tim came back pretty much right away and said that he wanted to do it. The awesome thing about it: originally we were supposed to record the album at the beginning of the year, but that didn't work out, because we got offered the Soilwork & Throwdown tour. We really felt that was a good opportunity and we were just kinda, 'Well, Tim, can you work with us after that tour?' It worked out perfect, because he ended up going on a tour, anyway, and was off right when this tour we were on ended in California. The Soilwork/Throwdown tour ended the 4th and he got home the 7th, so it worked out perfect. He's been with us writing ever since."

Since the band was still working on the album close to press time, advance tunes weren't available for the preparation or creation of this article and thus the band's own opinions and descriptions were the only reliable source for any hint of what this "brutal yet catchy" outfit was creating. When asked about how it was sounding thus far, Leroy explained that guitarist Steve Brown was bringing "a lot of eighties metal" to the mix. "He grew up in the Slayer realm and listening to a lot of Stryper. That's one of his favorite bands. But then again, he's had a good foundation in bands like In Flames and Soilwork and whatnot, so that Swedish metal – it's very prevalent in his music. I know that, if you listen to *Pride of the Wicked* at all, you can definitely hear that Swedish metal side of things. One thing even Tim has said about our album is that he likes the fact that we use the Swedish metal kind of attitude in our music; however, it's very heavy. We take it a little heavier than most Swedish metal is, which is pretty cool, because I like the heavier stuff and he likes

the more melodic. So, the combination of the two ended up working out really well."

That's a very promising description, if not a tad confusing. Wouldn't that be the equivalent of saying, "it's really doomy, like Black Sabbath, only heavier and with more low end?" While the compound word metalcore used to be viewed with some level of suspicion from both the heavy metal and hardcore crowds, nowadays the vast output of this aggro hybrid would make most modern fans surprised to find out that the two camps were once running in completely different circles. It seems the mutual respect and natural affinity from one scene to another has formed a bond that's probably immortalized in some worn graffiti at a club somewhere that says: "Hardcore and Metal, B.F.F." Heck, the next time someone asks for the meaning behind the two-letter acronym title for this magazine, one might have to recite that bond.

"So, I basically taught him to write breakdowns and he taught me that there was more than just one chord on a guitar."

Considering this union, however, it's funny to hear Leroy laugh about his guitarist writing lots of "hair metal" into the band's new album. It should come as no surprise then that given an option of playing a club with lots of long hair vs. a club of shaved heads, Hamp would choose the hair venue. "Because I have a shaved head and I'm growing bald and I really, really wish that I had long hair," he laughs, "so I could swing it around some. We'd do some windmills, like our bass player, TJ, has long hair, and I see him doing it all the time. I think I just lost that ability to grow it; that's why I wish I had it, ya know?"

In getting back to the topic of Swedish metal, Hamp explains that War of Ages brings heaviness in the form of aggression … and the presence of breakdowns. "Mainly because of the influence that Alex, our drummer, and I have. We grew up listening to nothing but hardcore. My first experience with a metal band was when I started talking to Steve when we first started this band and he introduced me to a lot of different metal bands. The only thing I ever heard was the underground hardcore scene in my hometown. So, I basically taught him to write breakdowns and he basically taught me that there was more than just one chord on a guitar. It was that kind of a thing."

In a true blue testament to the genre that brought breakdowns to the mainstream, War of Ages shouts a consistent theme on top of its pummeling beats. They've come to see a purpose in their struggles. Instead of running from them, War of Ages sees trials and tribulations as an opportunity to grow. "No matter what you've been through in your life, you're gonna definitely have trials. You've been through a lot of things, you've made bad decisions and you're definitely going to have trials in your life, but the outcome and what you do from here on out and the changes you make and you try to become better and work hard in your own life, that's (who) you're going to be. Take it from someone who knows. I could've held up the family business and became a drughead myself and a drug dealer; however, I didn't. I decided to take my family by the hand and guide 'em through Christ."

He penned a song about it on the new album, called "Generational Curse," which chronicles Hamp's fatherless childhood and how he survived through his strength given him by Christ. "That's one thing I want to put across to the kids is that, you know, we've all been through stuff. And War of Ages is that fight – that battle – to keep on pushing on, no matter what you've been through in your past and what you've been through. That just creates who you are for your future. You can allow that past to destroy you, or you can keep your head up and keep moving forward. We definitely want everyone to know that the only reason why we've even made it this far is through strength in Jesus Christ. It's not only me. Our brother is the drummer, so he's been through a lot of the same things. He's my younger brother, of course, but he's been through a lot, too. Our bass player barely knows his dad. I think he's met him, like, once. His dad was in jail for murder. Our guitarist, he went to wake up his brother last year, because he was late for class, and found him dead in his bed. So, we've all been through different heartaches and different things; but one thing we also put across to the kids out in the crowd is that without pain, without suffering, without hurt, there could be no compassion; there would be no love. We wouldn't know the truest form of that – what it is to be loved and what it is to hurt and what it is to fight for something – to be a man, to be a woman, like those true feelings that you have.

"One thing we've been doing with War of Ages in general is putting across that there is a battle out there. Life isn't great. It isn't awesome at all times. For the most part, it sucks, but it's what we do in life and how hard we push that creates us and molds us into who we are as people and men and women. When we raise kids or when we do what we do in life, it helps us fight another day and become stronger and get through those trials in life. That's just kind of what the cornerstone is – that there is a God."

✖

The Famine | *cont'd*

It makes a little more sense when you go back to the beginning of the songs' creation. Before noted producer Andreas Magnusson got ahold of these tunes (save for the one "experiment" he likes to do on each album where he gives the band ten minutes to compose and record a song, aka "Killing For Sport"), they were simply riffs in the band's "riff bin." Their rehearsal space had five foot by six foot marker boards on the walls. Each riff would get a ridiculous name and get documented on the board. Andy and Mark simply started putting the biggest, baddest riffs together and each song would build from there. "Me and Andy have always written the songs together. That's why I think a lot of Andy's guitar riffs are just bizarre. He's real. He likes to groove, but way different than anybody else I've ever heard before; because what he does is he tries to write guitars to do what I do. And I do the same thing. I write drum fills and drum 'riffs,' if you will, to Andy's guitar riffs, so what comes out is usually … I don't even know how to explain it. In 'Behemoth,' I mean, I follow Andy note for note with different drums – on toms and everything else throughout the whole song, and it is super intense. Even on 'Another Foot To The Shovel,' I have a tom pattern that follows Andy's riffs. It's kinda the 'chicken or the egg,' I don't know what came first. Once we got everything together, we put everything in mp3 form and sent it up to Kris to check it out, because he's living in New York right now. He came with a lot of ideas. He flew down and, man, we just went from there. And once we got everything tracked we brought Nick on board for bass and it's been moving ever since."

As most sets of discriminating ears will attest, this has been a wonderful thing to get moving again.

✖

WITH BLOOD COMES CLEANSING

Photo: Brad Strouse

GYROSCOPE ARTS INC

to advertise in HM, contact:
e: Erin@gyroscopearts.com
p: 615.739.7281

SUBSCRIBE FOR FREE
TO THE HM MAGAZINE PODCAST...

The cutting new album from
Australia's Grave Forsaken

Pure old school Christian metal
on Rowe Productions

Get it now from!
Soundmass
Undark
iTunes
and other leading online retailers

soundmass :unDark

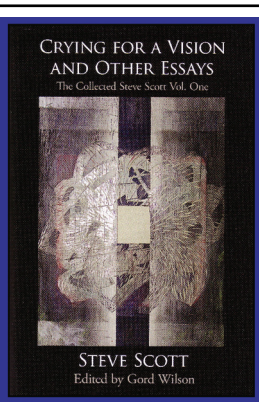
NORTH COAST AGENCY
BOOKING. MANAGEMENT. DEVELOPMENT.
PO BOX 4161 LANCASTER PA 17604
WWW.NORTHCOASTAGENCY.COM
INFO@NORTHCOASTAGENCY.COM
MYSPACE.COM/NORTHCOASTAGENCY
1.866.606.4221

BARREN CROSS UPPERS DOWNERS LAUGHERS SCREAMERS DEAN LIVENGOOD PHOTOGRAPHY
MICHAEL DRIVE KEVIN BRUCHERT - PRODUCER SEVEN MILES WALKING
BETWEEN THE TWO AND MORE....

BANDS. DEFINE YOUR SOUND WITH OUR IN HOUSE PRODUCER. CONTACT US.

REPRESENTING THE RETURN OF BARREN CROSS
THE INNOVATIVE FOREFATHERS OF METAL RETURN TO THE STAGE OF INTENSITY WITH ROCK FOR THE KING.

At NewChristianArtist.com
You can CREATE your own page!
CONNECT with Fans!
SELL your MUSIC!!!
Signed or independent! Our mission is to
empower every Christian artist to spread their message and monetize their music!
NewChristianArtist.com



WHAT'S ART GOTTO DO WITH IT?
CRYING FOR A VISION
AND OTHER ESSAYS
BY STEVE SCOTT

"A MUST READ" -ChrisWell, CCM
*"...it is imperative,
for the good of the Church,
that you read and digest this book."* -K. Crabb, HM

NOW AT AMAZON.COM
AND ALIVINGDOG.COM

Be Prepared

The i-5 is designed with one purpose in mind: To be the best multi-purpose dynamic instrument microphone on the market and to get you through any miking situation that might get thrown your way.

Stellar on guitar cabs, killer on snare drums, and just plain awesome on just about any instrument you can find.

Equally versatile on stage or in the studio, the i-5 is simple, elegant, and easy to use.

And at a price that anyone can afford.

UK ▸ Stirling Trading LTD ▸ www.stirlingtrading.com
Germany ▸ TRIUS GMBH & CO. ▸ www.trius-audio.de
France ▸ PASSAGE A NIVEAUX ▸ www.audixfrance.com
Spain ▸ Adagio Pro ▸ www.adagio.es
Italy ▸ Reference Lab ▸ www.referencelaboratory.com
Austria ▸ Audio Sales ▸ www.audiosales.net
Czech Republic ▸ MusicData ▸ www.musicdata.cz
Russia ▸ Bayland ▸ www.bayland.ru
Poland ▸ Arcade Audio ▸ www.arcadeaudio.com.pl
Hungary ▸ Chromatica ▸ www.chromatica.hu

AUDIX®
PERFORMANCE IS EVERYTHING

FOR A DEALER NEAR YOU CALL: 800-966-8261
TEL: 503-682-6933 FAX: 503-682-7114 www.audixusa.com
Audix Corporation. PO Box 4010. Wilsonville, OR 97070.

®Audix Corp 2006. All rights reserved. Audix and the Audix logo are trademarks of Audix Corporation.

A CRASH COUR

SE IN KUTLESS

BY DAVID STAGG

I'M VISITING THE EDITOR OF THIS MAGAZINE IN AUSTIN WHEN HE THROWS OUT THE IDEA TO ME: FLY OUT AND SPEND A DAY WITH KUTLESS. THEY'LL BE ON THE COVER, AND THEY WANT TO GET A WRITER OUT TO MEET THE BAND, HANG OUT WITH THEM FOR A DAY. "COOL," I SAY. "SIGN ME UP."

A COUPLE WEEKS LATER, THERE'S AN E-MAIL WAITING FOR ME WITH A LIST OF DATES IN LATER APRIL. TWO OF THEM I CANNOT DO, TWO OF THEM I CAN: MURFREESBORO, TN AND MORGAN CITY, LA. THE BAND PICKS MORGAN CITY. MURFREESBORO IS A LITTLE TOUGHER TO SWING, SINCE THEY HAVE A SHOW ONE NIGHT AND THEN THE GOSPEL MUSIC AWARDS THE NEXT, WHERE THEY'RE NOMINATED FOR LONG FORM MUSIC VIDEO OF THE YEAR, AGAINST BANDS LIKE UNDEROATH AND (EVENTUAL WINNER) AUDIO ADRENALINE. IT WOULDN'T BE AS INTIMATE OF A PORTRAIT. MORGAN CITY IT IS.

SOON AFTER THE CITY IS PICKED, I GET ANOTHER E-MAIL WITH MY FLIGHT CONFIRMATION AND TIMES. IT ENDS UP BEING ALMOST LITERALLY ONE DAY WITH THE BAND:

7:24 A.M. INTO NEW ORLEANS, 9:10 BACK INTO HOUSTON THE NEXT MORNING. IT WAS MY CRASH COURSE IN KUTLESS:

- I meet three of the five guys in their dressing room, the first place I'm led when I arrive. James Mead and Nick Departee, guitarists, and Dave Luetkenhoelter (whom we'll just call Dave), bassist. They're all in their boxers. They've just showered. Showering is a mild luxury, according to their road manager and sound guy, Cliff Skinner; everyone takes advantage of them whenever they're available.

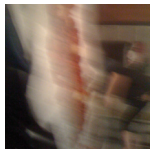
- Jeff Gilbert wandered in about 30 minutes later in camo shorts and a wife beater. He's literally got the tallest cup of coffee ever. He had showered and been out brewing coffee before anyone else had finished. Priorities. This would be the first cup of coffee of what would be many throughout the entire day.

- The band is currently on an acoustic tour with Esterlyn and Chris Taylor. It's a fairly large departure from the band's typical show; the shows are smaller and intended to have more of a "Storytellers" kind of feel. While the band loves performing for the acoustic crowd, they're dying to get back out and kick things up. This is painfully evident when we start to listen to their new record together.

- Morgan City Municipal Auditorium has an old feel, like you're in an auditorium for your 40-year-old high school. All the chairs creak. It's on a road behind a Wendy's. But Kutless and their crew have transformed the stage into a welcoming, approachable venue. It's the type of place that if Kutless were doing a full show, you'd think it would fall apart as soon as the show started.

- Lunch is straight barbecue: brisket, sausage, chicken, salad, you name it. It turns out to be outstanding. Apparently, someone from the sponsoring church makes the sauce from scratch.

- The coffee thing has a lot to do with where the band comes from: the Northwest. Medford, Oregon, to be exact. Three of the band members come from there, and when I'm talking to Gilbert about his home state, he begins to brag about the coffee shops per capita. I tell him I've heard that rumor before. That, and that there isn't a whole lot of sunshine. He agrees. He says he gave up trying to convince himself and others that it doesn't rain all the time up there. It turns out it won't matter in the long run; he's now engaged to be married in the summer and he's moving to San Diego, probably the only place in America with perfect weather.



- In the dressing room after flipping through Mead's iPod (extremely eclectic), Gilbert, Mead, Departee, Dave, and I have all started to listen to new tracks from their forthcoming album *To Know That You're Alive*. We start in on the title track, but the version I'm listening to isn't what's going to kick off the CD, but what's going to kick off their next tour. The intro was written by Departee and it features a string section written by their producer. And it was recorded at Abbey Road with the London Symphony Orchestra.

- Speaking of Kutless's music, if you're already thinking Kutless sucks and that their upcoming record is going to suck, the band is ready for that. They know their stigma. They're very self-aware.

- Mead still kind of wants to score movies for a living. His favorite composer is James Newton Howard. He did *The Village*, *Blood Diamond*, *I Am Legend*.

- At lunch, Mead reaches across the table and slaps the living daylights out of Dave's arm. Immediately, Skinner, who is sitting next to Dave, slaps Dave's other arm. The chain reaction that is set off is like watching someone throw a ping-pong ball on to a floor covered in mouse traps. When it's done, you can see an outline of Skinner's hand on Dave's arm.

- Also at lunch, I learn James went to high school with the guy who holds the world record for shooting milk out of his eyes. He says he would do it every day at lunch, just bend over, snort milk, then blow it out his eyes.

- Someone asks if the band still wants dinner at 5 p.m. (Lunch has just finished, and it's close to 1:30 p.m.) James assures her that 5 p.m. is a good time. That gives us three-and-a-half hours to work up to it, he says. Neither he nor I were prepared for the amount of food they would conjure up throughout the evening.

- I don't particularly care what you think about Kutless's music, but the guys are incredible musicians. Mead had a scholarship to Oregon State for composition. Gilbert can make a single bass drum pedal sound like eight. Departee spent a good portion of his sound check messing around with a song that sounded incredibly haunting, like if Jose Gonzalez had a baby with Philip Glass. Jon Micah Sumrall, their singer, is a classically trained pianist and incredible songwriter.

- I was wondering about Sumrall. He was the only one in the band that I hadn't seen at all up to this point. Rumor has it he's been sleeping in his bus. He was up all night driving; it's not a situation of him being "The Lead Singer." Skinner actually sent him to bed. He was told I was around, but it was better for his health if he just got rest before the night's show.

- The first time I meet Chris Taylor – the opening act for the acoustic tour – was when he walked into the auditorium, said hello, and the first response he got was getting slapped across the arm by Skinner. This slap game, as they explain it, is what happens when you get really bored.

- The people of Morgan City actually got kind of a treat. For the first time on the tour, Kutless played with Taylor, a singer/songwriter, who, prior to this show, had been performing just him and his guitar. For tonight's show, the whole band jumped in, because they're going to do it again the upcoming weekend for a showcase Taylor is going to play in Nashville. They practiced Taylor's set throughout the sound check, and that evening it actually sounded really good.

- When I say it's "painfully obvious" that the band wants to get back to the normal Kutless show, it's because I can see the band light up when we listen to their new record. They want to play the songs off it, but starting these songs out during an acoustic tour just doesn't make sense and doesn't do them justice. The first two tracks I listen to are relatively heavy – at the very least, heavier than any Kutless song I'd heard before. But the third and fourth move more to the pop/contemporary market type feel. It's almost two separate bands. This is the Kutless stigma I was curious about. I asked them about it, the songwriting process, how they merge the two sounds onto one record, how their fans are going to take it. Mead explains that there's always a certain amount of compromise in the business that they're in. In fact, it was their choice to write the music for the most contemporary of the songs I had heard, but initially the lyrics were a lot darker. The compromise was to change the lyrics so they matched the feel of the song. I press them all a little bit about it. What about integrity? Gilbert jumps in and speaks for the band. They understand their business. They write for themselves and for the love of music, but if some things need to be changed here and there, it's a price they're willing to pay. They still have a lot of control over their band. For example, it's almost entirely up to the band what song is going to be the first single from *To Know That You're Alive*. And they're probably going to choose a heavy one.

- Kutless also had more time than ever before to write *To Know That You're Alive*. In the past, they've only had 2-4 weeks to write, record, and mix an entire record. For this one, though, it's been in the works for over a year. And because of that, they're that much more passionate about it. They

want it to be that much better. It's way more of an investment now.

- Dinner was a ton of crawfish. Like, a ton of it. Somewhere around 40 pounds of it. According to Gilbert, it's the coolest delicacy in the United States. Funny thing is, not a lot of people there were going to eat the crawfish. Departee and myself – non-crawfish eaters – enjoyed some Mexican food at a table next to them. "Them" was actually more like four or five people, including Skinner, Gilbert, and Dave. And between them, they finished off the entire table. It was probably something like 2-3 pounds of pure, unadulterated tail meat per person.

- Just before the show started, Mead bragged on every single one of his bandmates – but especially Sumrall. Mead loves playing with him. His favorite thing is that he has the most consistent, day-in-day-out voice. He's always there. He's always solid.

- When the show was over, Skinner and Departee and myself were talking about how loud the crowd was. Apparently, it was louder than some of their actual "rock" shows. On this acoustic tour, there usually isn't a ton of standing room, Gilbert says. But in the Morgan City Municipal Auditorium, there was a space at the very front that the audience almost immediately filled, making it louder than ever. I agree with them; it's not an exaggeration. The crowd was loud.

Just before the show, though, I was talking with Mead and two women from the church that were putting the concert on. They were going over their favorite stories from the Bible. One of the women wanted to be more like Joseph, with the ability to take a lot, keep on pushing on despite major road bumps, and end up on top in God's good graces. The other woman wanted to be more like David. She knew she had done some terrible things, but deep down, she wondered aloud how she couldn't understand why God loved him so much, and in the same vein, loved her so much. Mead answered her. It's because David wasn't afraid to be himself in front of the Lord. He then continued on with his favorite story in the Bible. He said his favorite story is the Prodigal Son. He said it saved his life. He said he should have been dead by alcoholism, was dealing drugs at 12 … but when he heard the story of celebration and welcoming a child back home, it turned his life around.

✖

Means
STAYING OUT OF TROUBLE

BY DAVID STAGG

DYLAN JOHNSTONE SEEMS TO ME TO BE A PERSON WHO IS VERY SHORT AND TO THE POINT. A NO NONSENSE KINDA GUY. HE'S THE VOCALIST FOR THE BAND MEANS, AND USUALLY, THE VOCALISTS ARE THE VOICE OF THE BAND ON THE STAGE AND OFF. HOWEVER, I WAS ORIGINALLY SLATED TO BE TALKING TO GUITARIST AND CLEAN VOCALIST MATT GOUD, BUT HE'S DRIVING THE VAN AND FOR SOME REASON OR ANOTHER WANTS TO ACTUALLY PAY ATTENTION TO THE ROAD. "WOULD YOU MIND TALKING TO DYLAN?" GOUD ASKS ME. I TELL HIM NO. "HE'S RIGHT HERE, HE WON'T MIND."

They're both somewhere in Minnesota, traveling from one show to the next. The day before, they had a show in Buffalo, MN, a suburb of Minneapolis, and are now on their way to Mankato, about a two hour drive directly South. Mankato seems to be the kind of town close enough to Minneapolis that if kids wanted to head into town to get in trouble, they could do it on a weekend.

Means wasn't always called Means – that's the current, shorter moniker after they dropped the end of their original name Means 2 An End. It started when Goud and drummer Aaron Friesen were playing music together back in the day, playing shows with another band that featured Johnstone and bassist Todd Wells. As the direction of the Means 2 An End band changed, they shortened their name, and then augmented their line-up, adding Wells and Johnstone.

Since then, they've built quite the healthy following, getting signed to Facedown Records and touring relentlessly around the country. (Touring, as I'll later learn, that keeps them occupied, away from home, but prevents them from thinking too much about the release of their new record, holding back some of the anxiety.) And touring is exactly what they're doing as I'm talking to Johnstone, who claims the band is a pretty chill band on tour, not really wild, giving it all they've got every night on stage, but relaxing through the day.

By the time you read this, they will have already released *To Keep Me From Sinking,* and it's possible you've seen them on tour. They were rolling out some of the new songs live before the record came out, garnering a fairly positive response. I ask him what the dynamic is like when one of the new songs is played. He agrees it's a little weird, since the fans don't know the songs yet so they aren't as interactive for the audience. The fans are trying to learn them as Means is trying to teach them.

Means is now based out of Regina, the capital city of Saskatchewan, a population of around 180,000 people comparable to cities like Salt Lake City and Knoxville. And with touring around into major cities, they're no longer small-town boys. They've got a wide-release coming out, and the anticipation is building – but the band has been so busy, they haven't really had a chance to think about the day it comes out.

"These past few months have all gone by pretty quick," Johnstone says. "We were in the studio at the beginning of March. Since then, we've been exclusively on the road. We haven't been home since the middle of February. We honestly haven't really had time to think about it. I'm definitely excited to get it out."

The record is anchored in the everyday experiences of the band: They were written as a response to their feelings about the world around them. "Most of (our inspiration) for the record came from life experience," Johnstone says. The title *To Keep Me From Sinking* actually wasn't their rallying point when they were writing the record. Rather, after it had been nearly complete, the band realized there was a theme running throughout the piece. "After everything was said and done," Johnstone says, "we found there were different elements and they followed the same theme."

Those are the elements that inspire the band, both lyrically and emotionally: Not going blindly with what the public is telling you to feel or do or buy. "Whatever's popular – just don't go along with it because someone tells you to," Johnstone says. It's on this note that Johnstone speaks the most and finally starts to reveal his character: "It's all about not just going along with everything that's around us in our culture. We don't want to sink into the culture around us."

Oddly enough, Johnstone says he's not the main lyricist in the band, though he is the main vocalist. The writing job actually belongs to Goud; Johnstone claims the poetic style of verse isn't a gift he possesses. When he writes, he's way more direct. "(Goud) is a really creative writer," he says. "The stuff he comes up with is almost always awesome. If I write, it's too straightforward. In Means, it's about being a lot more poetic and abstract. That's the way (Goud) writes."

It's representative of the way the band wants to be portrayed: Not sinking into culture, remaining poetic and abstract. "We try to be a band that is not so normal and generic. We want to be at least a little bit different than what everyone else is doing. I think we take a little bit of everything and put it together."

I've heard people say this before about their bands, so I wanted to know exactly how Johnstone thinks their band is different, how they separate themselves from everything else out there sinking. He pauses for a bit to mull the question before speaking up: "I believe we have an honesty and sincerity in our music you don't always notice in 'popular' music."

And it makes sense. In a world of vo-coders and synthesizers where music can feel more machine-like than humane, Johnstone wants you to realize that they're just four small-town guys, writing about their life experiences, trying to relate them to the rest of the world. It's their music that got them through those experiences in the past and continues to get them through it today. "We all grew up in small towns," Johnstone says. "We want the record to encourage people. Music was a big part of our lives growing up, helping us out with the encounters you run into living in a small town. We want it to do the same for everyone else."

✖

Photo:

Cale Glendening

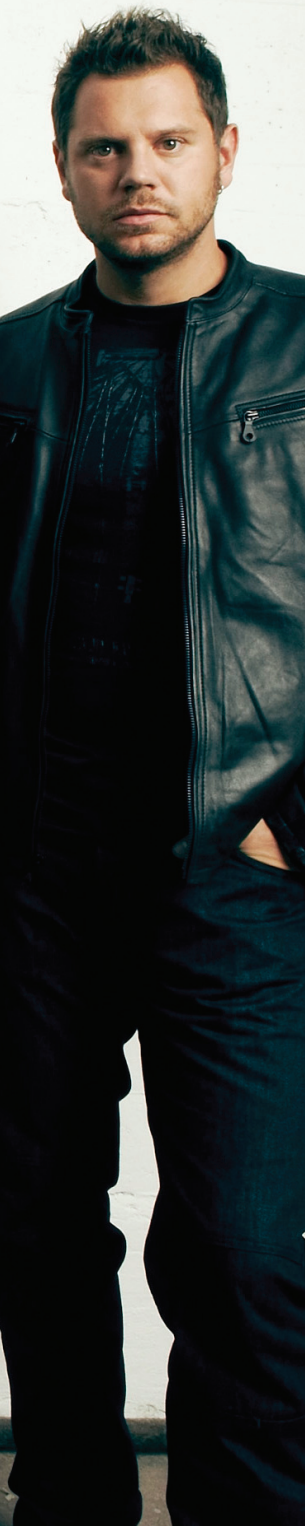
THIRD DA

MAKING SENSE OUT
HOW GROWING OLD

AY'S REVELATION:

OF ORDINARY LIFE… AND OTHER LESSONS ABOUT ER IS BETTER THAN THE ALTERNATIVE

BY BRIAN QUINCY NEWCOMB



Mac Powell has a commanding vocal presence, and he's not just a little preacherly when he instructs his audience, which at times he calls "Church," that it's time to step up and sing worshipful choruses. The leader of Atlanta's Third Day, he's got more Hootie than Gregg Allman in his voice, Powell sounds almost ordinary over the phoneline.

Of course the reason for this chat, and one later the same day with guitarist Mark Lee, is Third Day's newest studio recording, *Revelation*, which thankfully is not what you might think. And Powell concurs, "The thing I love about some of the songs on this record, like 'Revelation' and 'Born Again,' is that people see the titles and assume they know what it's going to be about. But then they hear it, and it's like, 'Wait; this is a little different than I expected.'

"With 'Revelation' it's not something from the 'Book of Revelation' [the last book of the New Testament, for those playing along at home], and it's not 'I have a revelation for all of you.' It's, 'Man, I'm at (a) crossroads, God, I can't make it through this without you, I've got to hear from you now.' There's that message of still seeking, still struggling through this thing of faith. It's admitting, 'I don't have a revelation for everybody else, I've got to receive one for myself.'"

For Lee it is this process of discerning what God wants for Third Day that's "the story of this record. It's really us trying to figure out – you know, we've done the worship thing, we've done the heavier rock thing, and we've done more of the Southern whatever thing – it's like, 'God, what do you have for us for this season?' And I don't know that we necessarily got the exact right answer. The lyric asks 'show me what to do,' and I think that's really where the heads of the band are at in this season."

Given the band's history, one wonders, if after 15 years of selling lots of Christian music product, they feel set free to talk a bit more honestly about life and its struggles in their songs. "I think that comes with age," says Powell, of his lyrics movement beyond the simple third-verse salvation resolution that dominates most of ccm. "I embrace the age, and the – I don't want to say wisdom, 'cause that can be debatable – but the things that you come to know with time. When you talk about the realness that's in this record, that's what it's about, it's about that process of growing in faith. It's that three-step program. It's being broken and needing prayer, and coming before God in prayer being the second step, and then moving forward in life."

And for many of us, it's a lengthy, complicated process that's cyclical in nature rather than the linear path suggested in simplistic pop theology. For some of us, the brokenness and confusion are daily realities. "Well, that's why we listen to Christian music," asserts Powell. "We want that hope, we want that good news at the end of the day, and the end of the song. You and I realize that there's a lot more to it than that. Things are not that easy. There's a lot of great stuff out there that has that struggle, that sense of burden, that music is out there. There's Bruce Cockburn and Adam Again, but it's few and far between."

For Third Day, then it's about keeping it real, and balancing the push-pull of life as a Christian artist. To help them make what was becoming a decisive record at a crucial point in their illustrious career the band turned to producer Howard Benson. Besides working the band harder than they've ever worked on a studio record before (see the full transcript of these interviews online for the blow-by-blow coverage), Benson had one comment that pushed the members of Third Day out beyond their comfort zones.

"The phrase he kept using over and over again in the studio," says Lee, "was: 'I don't believe that.' That was different for us. And to have that phrase coming from this brash, Jewish, Yankee guy from Philadelphia, who's living out in L.A. now, he's just the opposite of where we're coming from. But the cool thing about Howard is that he's not a [Christian] believer – he's actually a practicing Jew, and I totally respect that, I think it's cool that he takes [his religion] seriously.

"But for someone like that, and to have worked with so many artists who are coming from a [Christian] faith background, whether it be Flyleaf or P.O.D. or Relient K – and he said, one day, about working with all these Christian artists, that there's this passion there and a conviction that you don't see in a lot of other artists."

Benson's demanding persona proved positive for the band, who are happier with the end result than they were in the process of making the record. And the key is for Third Day to remain authentic, and do what they do the best they can.

"It's all about the song," says Powell. "We've never tried to be the cool band, the most alternative band. We're just normal guys who play rock music. We're pretty much that 'three chords and the truth' band. [U2 may have popularized that phrase on *Rattle & Hum*, but it's a quote from country singer Harlan Howard, oft repeated in references to Woody Guthrie.]

"Musically, I don't think that we fit into [mainstream Christian pop]. We love the Wallflowers and Tom Petty, and [Bruce] Springsteen—that kind of American rock thing. We consider ourselves fitting in that classic rock mold. Since that's what we like, and that's what we try to make, even though it's old and classic (sounding), in a way it's fresh. In the same way that the Beatles were trying to be Little Richard, we're trying to be Tom Petty, but it just comes out different."

But the real news is that after 15 years, Third Day isn't taking anything for granted, they're not phoning it in – well, except for the interview. "This wasn't just another Third Day album for us," states Powell uncategorically. "We worked harder on this record than anything we've ever done; we spent more time on it than anything that came before. Howard was a guy we hated for about two weeks, and now I consider him one of my closer friends. He pushed me more vocally than anyone ever has, and the same songwriting-wise. He just wouldn't let me give up on stuff; we were reworking, rewriting, and re-recording. Even when most of the record was done, and the company was clamoring for it, we went back in and recorded the songs 'Revelation' and 'Give Love.'"

"I don't have any doubts that looking back," agrees Lee, "this album will be the beginning of the next chapter. I always hesitate, with each new release, to be one of those artists who says, 'This is our best album.' But this time, I really think that it is. I think that this is going to be one of those milestone records that marks a turning point in our career. I'm really proud of it."

✖

Photo: Kristin Barlowe

The Christian & Art

WITH KEMPER CRABB

The Disconnect: Why Evangelicals Make Bad Art (Part the Twelfth)

We have explored, in previous installments of this series, the question of why a millions-strong American Evangelical Church has failed to produce much quality art (film, dance, music, literature, architecture, etc.), and have seen that this is largely due to a limited or distorted view of Holy Scripture (or, worse, a simple failure to act upon what is known from the Bible), despite the fact that Scripture instructs believers in "every good work" (2 Tim. 3:16-17), which includes doing art.

We saw this lack of depth in understanding and applying Biblical Doctrines such as Creation and Eschatology. To misunderstand the implications of God's Creation of the world is to ultimately devalue the material world as the arena and plastic materiel of spirituality in history. To misunderstand Biblical Eschatology (the Doctrine of what God is shaping history toward, and of what His Purposes are to accomplish within [and at the end of] time) leads inexorably to a pessimism concerning history and its value, and seeing time as the captive of Satan, and thus as only something to be escaped from, rather than as something to be fulfilled and redeemed.

Having examined in cursory fashion the implications of a sub-Biblical view of Creation and Eschatology, we move now to a consideration of some of the artistic implications of a faulty view of the Doctrine of the Holy Trinity, the revealed belief that God is eternally both One (unified in Essence or Being) and Many (diverse in His Persons), a Tri-Unity.

The Triune God is, of course, a Mystery so great that the human intellect cannot comprehend in its fullness (like that of Christ's Incarnation, or Creation from nothing). However, God has revealed this Doctrine to us in His Word to teach us about Himself (and, since we are made in His Image, about us secondarily), and, though we cannot comprehend the depth and breadth of the Trinitarian Mystery (to do so would require that we be God, Who Alone comprehends His Completeness), we can understand a number of aspects of that Mystery, as well as some of the logical implications of those aspects of the Mystery we can grasp in our finitude.

The fact that God's Tri-Unity is so mysterious has led most Evangelicals of our time to simply not even try to understand and apply the implications of those aspects of the Trinity which are open to us, and that we are capable of understanding to some extent (this is generally, as we've seen in previous articles, due to the current Evangelical penchant for intellectual laziness and overemphasis on experience and concomitant de-emphasis on content and knowledge). For instance, in our time, most believers never stop to consider (or even to learn) that God is equally One and Three, and has always been so. He is not more One (unified) than He is Three (diverse); He is not more Three than He is One. These Attributes of God (His Three-ness and His Oneness) are what theologians call "equally ultimate," e.g., neither Attribute is more primary or important than the other. Why is this significant for us?

This is important because it answers one of the greatest philosophical puzzles in the history of mankind, the question of the One and the Many, a question whose answer impacts all of us on most levels of our lives all the time.

The question of the One and the Many is: Which is more important, the One (the individual, diversity, multiple meanings) or the Many (the group, unity, single meaning)? Outside of the Doctrine of the Trinity, this question is unanswerable, which is why, for instance, governments of nations across history have swung from totalitarian states (where individual rights and privileges are sacrificed for the perceived good of the many) to chaotic libertarian-style states (where the good of the many is sacrificed for the rights of the individual). The style of government radically varies according to how the question of the One and the Many is answered (this is why, for instance, after the attacks of 9/11, the privilege of an individual to board an airplane at his leisure was curtailed by stringent security measures, because the safety of the many was perceived to be at greater threat precisely because of the privilege of the individual).

The answer to the question of the One and the Many is in the Doctrine of the Trinity. God is neither more One nor more Many; He is a Perfect Balance of these Aspects, equally both, so men should attempt to balance the good of the many with the value and privilege of the individual, governmentally speaking. This insight is why the Founders of America (who inherited the concept from the Church) sought to establish three branches of federal government, with, since men are Fallen (Rom.1: 18-32), checks and balances.

The implications of the Trinitarian answer to the question of the One and the Many are radically important to questions of artistry, as well, in areas like symbology, artist-audience relations, stylistic ornamentation and divergences, and others. Lord willing, we will begin to turn to Trinitarian considerations of these in future issues.

[kempercrabb.net]

The way I see it
Chris Wighaman

I was recently asked my view of personal health in the life of a Christian. The question is should we strive to be "healthy" and just what does that mean? The Latin root for the word salvation is "salv" which means "health." When describing salvation we often define it as rescuing or saving. In reality it is bringing health. In Christ's act of redemption He has provided the opportunity for "health" for us all. This health is certainly first and foremost a healthy relationship between us and God. But think about all the things that can be made healthy in this world that are unhealthy: friendships, nations, the environment, marriages, disease, economics, or even physical health. To think of God's restorative power in these other avenues gives us hope that health can be achieved in so many different places including for our physical bodies.

To answer the question of how to be healthy, I would like to reference back to the voice from my youth that taught me the most about a healthy lifestyle. Let me describe him to you and see if you can guess this influence from my past: He had self proclaimed "36 inch pythons;" He became famous for his role in *Rocky III*; His intro music was the song "I am a real American;" His fans we known as "Hulkamaniacs."

During the time I was growing up Hulk Hogan was H-U-G-E. Each interview he had he gave a personal message to all his little Hulkamaniacs: "Train, say your prayers, and eat your vitamins." Every interview he'd say that. These "Demandments," as he came to call them, were the beginning point for a healthy lifestyle. I know, it's goofy, but lets look at them.

1. Train. We all need exercise. One of the biggest problems in America today is lack of activity. We know it's good for us, but avoid it like the plague; either because we're used to being sedentary, or afraid that exercise has to be vigorous to be worth our time. The truth is, movement is movement and the more you do, the healthier you'll be. Even moderate activities like chores, gardening and walking can make a difference.

2. Say your prayers. Even Hulk Hogan knew that a spiritual component was important to our health. Studies show that people who pray are less stressed and healthier than the average non-praying person. Jesus offers to take our burdens and help us carry them – knowing you've got God traveling alongside you in this journey and trusting Him throughout can reduce the amount of stress we feel each day. Prayer challenges and changes who we are. It creates an environment where we can be healthy.

3. Eat your vitamins. What you put into your body is just as important as the things you don't put in your body. We know smoking, drugs, alcohol abuse, tap water and Cinnabons are amazingly bad for us. It is a lifelong task to avoid getting hooked into any of the consumption based vices that exist in the world. It's also important to consume the things that are good for you. It is also a lifelong task to create good habits in consuming the things your body needs in order to function at its highest possible level. The key on this one is creating good habits. Good habits don't just happen; they are worked at over a long period of time.

So, if you're looking for a good rule of thumb on how to be a healthy individual, look no further than the words of The Hulkster: "Train, say your prayers, and eat your vitamins."

Devotions
with Greg Tucker

"Continue to work out your salvation."
–Philippians 2:12b

Want to ruffle some feathers? This week ask a few mature Christians why Jesus came to earth, and without exception they'll reply, "Jesus came to die for our sins." Tell them that's a nice answer – the number one choice, even – but it's not correct. Then duck.

"Theology" is what someone thinks about God, and it seems most people don't like to have their theology challenged, even if it's wrong. According to the Bible, Jesus was very specific about why He came: "I came to do the will of the Father" (John 6:38).

The implications of His answer are far-reaching. You may think your purpose on earth is to write music, be the world's greatest tattoo artist, or minister to the homeless, but in fact your job description is just like the next guy's: To do God's will. The rest is just detail.

When we understand that doing God's will is the only thing that really matters – that it's the only thing that's truly nailed down – then everything else takes on a kind of fluid value and should be wrestled with.

Some years ago I read a book called *The Saints Among Us*, where author George Gallup identified living men and women who were universally revered for their godliness. I believe Mother Theresa was in the group. So was Gandhi, Billy Graham, and others. (HM columnists Chris Wighaman and Kemper Crabb were surprisingly not mentioned in this book. I may have been … I just don't recall.)

As the author studied what these everyday saints had in common, one discovery was that the closer a person gets to God, the more tolerant and accepting they become of people whose beliefs are slightly different from their own. In other words, their theology changed over time.

A believer's theology should constantly evolve. As a musician, those dynamic spiritual lyrics you penned five years ago may or may not be as true for you today, because, hopefully, your understanding of God has matured. If your beliefs still look and sound like they did when you were younger in the faith, you may be "saved and stalled." Allow God to push you, stretch you, and grow you, until the only thing that remains unchanged is the call you share with every believer: To do the will of the Father.

[Greg Tucker lives in your computer at HopeCCA.com]

Take a Closer Look

At The ADS Group Difference.

the ADS group

Experience the ADS Group Difference

The ADS Group is a leading provider of custom optical and magnetic media manufacturing, packaging and fulfillment services for clients from coast to coast. We invite you to learn more about the broad range of services and solutions we offer our customers.

The ADS Group Services include:

Pre-mastering and Authoring

Design and Prepress

DVD and CD Glass Mastering

DVD and CD Replication

Silk-screen and Offset Print

DVD-R and CD-R Duplication

Audio and Video Duplication

USB Flash Drive Duplication

Packaging and Assembly

Fulfillment and Distribution

Studio Productions Services

What Sets Us Apart

Design, support, DVD and CD replication, printing, packaging, collating, assembly, drop-shipping. We do it all, all under one roof and we offer you the benefit of many more advantages that set The ADS Group apart. We prepare our own glass masters, assuring greater product security and faster turn-times. We offer high-resolution offset and spot-color label silk-screening. We're an ISO-certified, fully licensed manufacturer for all forms of optical and magnetic media. Our quality assurance processes are approved by leading medical companies nationwide. We provide recording, video production, DVD authoring, captioning and more.

Printing Capabilities

Our in-house digital printing of folders, inlay cards, covers and inserts means we can complete your orders faster and more economically. And you don't need to print more package components than you need.

Graphic Support

Our design and prepress specialists are available to help you create great-looking packaging and labeling that will make your product stand out in today's competitive marketplace.

Fulfillment and Distribution

We can ship your products from The ADS Group facilities in the heart of the Midwest to any destination in the world. Our computerized management systems, our extranet site availability to monitor your inventory levels and our ability to meet all EDI requirement assure prompt and efficient fulfillment. Our inkjet addressing capabilities make bulk mailings fast and easy.

Contact Us and Experience The ADS Group Difference

1.800.759.0992 fax 763-449-5555

www.**theadsgroupdifference**.com

Studio 120 a division of The ADS Group

© 2008, The ADS Group

DEBUT FULL-LENGTH CD AVAILABLE ONLINE JULY 1, 2008!
Al Krity
Why Never Happened To GOOD TV?
ON TOUR THIS SUMMER
PERFORMING AT CORNERSTONE, X-FEST, LIFELIGHT AND OTHER EVENTS
Al Krity
www.myspace.com/alakrity ☆ www.alakrityonline.com
Spurgatory records

AN EVENT FOR... BANDS & ARTISTS

FEEDBACK08

REGISTER NOW! SPOTS ARE FILLING UP FAST!

DALLAS, TX AUGUST 21-24

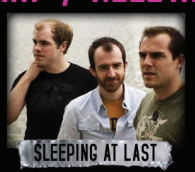
PRACTICAL TEACHING / PASSIONATE WORSHIP / RELEVANT RESOURCES

CHARLIE PEACOCK

SHAUN GROVES

RYAN DOBSON

THE AFTERS


SLEEPING AT LAST

STEPHANIE SMITH

FATE OF ANGELS

GET YOUR MUSIC HEARD / FEED YOUR SOUL / JUMPSTART YOUR CAREER

TOM JACKSON

JAN SMITH

JOSH BAILEY

ANITA CRAWFORD

TERRY WEAVER

MATTHEW PAUL TURNER

CHRIS SEAY

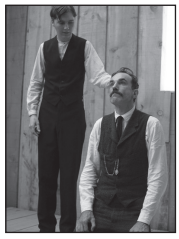
LEARN THE KEYS TO SUCCEED WITH OR WITHOUT THE HELP OF A LABEL

TENS OF THOUSANDS OF DOLLARS IN PRIZES INCLUDING A LARRIVEE GUITAR, TOUR SLOT ON NATIONAL TOUR, ALBUM PRODUCTION, CD DUPLICATION
A DAISY ROCK GUITAR, RADIO PROMOTION GRAPHIC DESIGN, MERCH, PHOTO SHOOT, AND MUCH MORE

WWW.FEEDBACKCONFERENCE.COM

XXX CHURCH.COM · larrivée · RD Ribbon Drums · Daisy Rock · ARTILLERY MEDIA · Aura Tracking · SEJ MYP · THE OBJECTIVE · FUSELAGE · the eXtreme tour · SPRINGBOARD entertainment · Tyler Andrews Photography · stickersandmore.com · HM E · agapefest.com · World Vision · Greenville College music industry studies · dropcards

Entertainment reviews
DVDS, GADGETS & BOOKS



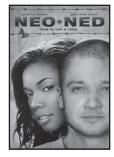
01 THERE WILL BE BLOOD
PARAMOUNT

The on-going battle between this independent hard-working oilman and the resident Pentecostal-like preacher in this epic, two-and-a-half-hour drama is pretty intriguing. It would be more comical if this sort of adversarial (and immature) behavior didn't really go on so often; but some good lessons on always showing your fellow man dignity are portrayed with some serious failures by both of these characters. One is when the haughty oilman chooses to humiliate the preacher in front of his peers; and the other is when the preacher has "payback" during a salvation sequence where he's basically slapping the devil out of this sinner's life while up on the altar in front of the congregation. It's a classic portrayal of rugged individualism, with both its impressive benefits and its awful flaws. It could also be seen as a refreshing wake-up call for Christians to take a sober look at the ramifications of their actions, should they neglect their influence and calling as salt and light.

Whenever a movie can make history more compelling and inspire a look back, it's a good thing. This movie does that, even if it takes 158 minutes of your life in doing so. The bonus material furthers the cause as well, with an old silent film, *The Story Of Petroleum*. It's certainly interesting to get a perspective on this resource now, with very real high oil prices forcing us to stare at some changes very soon. *Doug Van Pelt*

02 JUMPER *FOX VIDEO*
Samuel L. Jackson pops into this film almost like an angry angel, sternly rebuking David (Hayden Christensen) for "jumping" from place to place, where "only God should reside." When CGI takes center stage like this, it's slightly distracting, but it's still a cool story and a cool movie. *DV*

03 WAR DANCE *THINKFILM*
The central plot of hope in a dance competition is over shadowed by the background scenery of children in Northern Uganda facing tragedy head on. How they were filmed so close and personal is astounding. Moving inspiration wins over entertainment, as this beautifully shot documentary is slow at times. *DV*



04 NEO NED *CODE BLACK*
This was an interesting movie. A male neo-Nazi ruffian and a black woman who thinks she's Hitler meet in a mental ward, hit it off, and run away together. His shot at redemption is endearing, as is his growing selfless love towards this woman. Overall, it's a pretty heavy commentary on our culture and the importance of family. *DV*

05 JUNO *FOX VIDEO*
'Tis the season to create films about adoption, or so it seems (*Bella*, *Martian Child*). This film takes the championing-of-the-loser style a la *What's Eating Gilbert Grape*, *Garden State* and *Napoleon Dynamite* and pulls off a cute, fun and endearing winner. Even the pro-life choice turns on a chance phrase by a misfit friend. *DV*

06 MINDFREAK: THE COMPLETE SEASON THREE *A&E*
This longtime friend of CoD's Clay Scott keeps tripping the wires fantastic with one big trick after another. While performing a seance for one show could be seen as going "over the line" from a faith standpoint, Angel's mockery of it at the end (complete with a fake possession) might be his statement. "Edited" for TV, but with lots of bleeps. *DV*

07 LIONS FOR LAMBS *FOX VIDEO*
The concept of "engagement" brought up here is one worth discussion. The proposal of forced national service is backed up by two college students, who put it all on the line to prove their point. While heavy handed in its anti-war message, the movie appears to attempt to be balanced. It failed. *DV*

08 BEE MOVIE *DREAMWORKS*
This animated flick is goofy and funny, competing with *Monsters, Inc*, *Finding Nemo* and *Toy Story* fairly well; but it's all the extras on this double disc that provide more excellent entertainment. Extra deleted scenes with Jerry Seinfeld that play on actor Ray Liotta's volatile personality are a gas. The tech explanations are always cool, too. *DV*

	01	02	03	04	05	06	07	08
SPIRITUAL RELEVANCY (%)	100	100	80	50	90	40	20	50
OBSCENITIES	5	10		49		19		
SCENES OF GORE	2							
NUDITY / SEXUALITY				6				

WIN A PAIR OF SKULLCANDY FULL METAL JACKET 11MM SPEAKERS

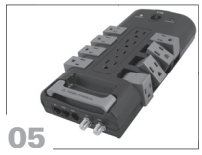
to enter, send e-mail to: contest@hmmag.com expires 7/31/8

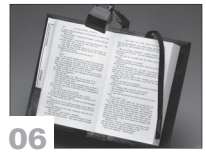
01

02

03

04

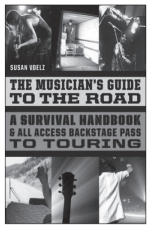

05

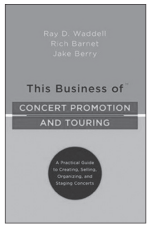

06

Gadgets

Skullcandy, Koss, Tributaries, Griffin, PlanOn, & eMedia.

As a company, Skullcandy has it going on. They've created and grown a brand that is aesthetically great. (01) The **Full Metal Jacket** earbuds, however, are not their best product. The metal encasings (painted in various hot, bright colors) look good with that skull logo, but the sound is good and nothing more. The cables are fairly thick and sturdy, and the built-in volume slider is handy; as is the carrying case. Kinda high at $69. The Skullcandy **iPhone FMJ** (02) in-ear headphones ($79) are a must have for anyone with an iPhone! They have great sound with a built-in mic and answer button that also acts as a pause and advance track button for your iPhone's music. The Koss **Tugo** over-the-ear headphones (03) have a built in MP3 player and don't have any cords. They have amazing sound, are easy to use and are Mac and PC compatible. ($299) The only drawback is the limited 512MB of built-in memory. The more standard cup headphones by Koss (04), the **Pro3AA** ($49), deaden outside noise with the ear cushion, sound great ... not too heavy. The **Tributaries T12** (05), with rotating outlets, improved the power strip times eight. ($120)



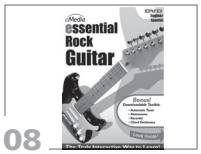


Musician's Guide to the Road & This Business of Concert Promotion and Touring

Voelz; Waddell, Barnet & Berry – Billboard Books

These two books, published under the aegis of music business trade magazine *Billboard*, offer two thorough and insightful perspectives on the same business. Violinist Susan Voelz kept copious journals of her tours with Poi dog Pondering, Giant Sand and diverse other outre' rockers. Her collected wisdom of life on the road – the bulk of which will be applicable to Christocentric musicians, too – comprises her witty, realistically compassionate *Musician's Guide*. She takes you step by step from making gigs by van to what you need to know should you be flown in for a corporate date. *This Business* reads much more academically, and if there are any collegiate courses in putting on rock (or whatever other type of music) shows, this could easily be a text. Billboard columnist Ray D. Waddell and his co-writers give meticulous and unsentimental advice as to the ups and downs of the business at hand, covering it from nigh every possible angle. Put together, both provide a 100-level education that could only be beat by actual participation. *Jamie Lee Rake*

07



08

09

10

(06) Griffin's **Periscope** reading lamp has a pull-out telescoping arm that works great ($34). If only the sturdy book covers weren't so limiting by size. One of two lights started flickering soon, which is worse than darkness when trying to read. It also appears to drink the battery juice pretty heavily. (07) Need a scanner on the fly? Plan On's **RC-800 DocuPen** portable scanner is one of those promising early tech toys that doesn't quite deliver (at least on the high end graphic design side, like this magazine, for instance). In a pinch, it'll do. To scan a signed agreement, it would be dandy. I'd wait for the price ($226) to come down before buying this one. (08) Poor guitar instructions make you want to set your guitar on fire with a long stem match, but Charles McCrone's **Essential Rock Guitar** ($15 from eMedia) gives hope. Written and aural instructions, virtual fret board demos, and McCrone's (DVD) video demonstrations enforce essential beginner's skills, such as mastering power chords. Two new recent iPod covers from Griffin include the ever popular **iClear** (09), which is hard and sturdy ($19); and the more stylish, soft (10) black leather **Elan Convertible** ($24), which doesn't stay shut as well as it's designed to.

(Hot tip: Griffin's got the 3rdG nano version on sale for only $5)

—Dr. Tony Shore, Dan MacIntosh & DV

[skullcandy.com, koss.com, tributariescable.com, planon.com, emedia.com, griffintechnology.com]

THIRD DAY

REVELATION

Appropriately, Third Day opens its new *Revelation* CD with a song titled "This Is Who I Am." It's an appropriate opening statement, because Third Day never puts on pretenses. They're not slaves to musical fashion, nor do they vie for any special attention. Instead, they're a working class band – albeit, a very good one. They're also a band everyone can relate to. When vocalist Mac Powell asks God to reveal His will during the mid-tempo title track, for example, he expresses feelings every single Christian has experienced at one time or another. Overall, Third Day's sound is mainstream rock with a slight Southern accent. But they're at their best whenever they stray – even slightly – from this sometimes predictable template. The gentle country of "Give Love," with its banjo infusion, is a nice, unexpected touch, while the full blown Southern rock energy that is "Otherside" is the next best thing to a Red Bull. *Revelation* contains no new Third Day revelations. Rather, it serves to remind everyone what a solidly consistent band Third Day is. ~~[ESSENTIAL] DAN MACINTOSH~~

WORTH DYING FOR

S/T

With song titles like "Revolution," "Let It Out," "Unite," "The Change," "Unafraid," and "Infiltrate," it is easy to expect a no-holds-barred call to action, and with Worth Dying For, that's exactly what we get. The band makes no bones about wanting to incite lasting change across a generation, evident in their worshipful lyrics and singular focus. Indeed, as an adrenaline filled worship anthem, this debut effort has much value, but strictly as a work of art, the album lacks a sense of cohesion. The first few tracks deliver this worthy message via energetic pop-rock with some punk influence. Male and female vocals taking the lead at times. Then out of nowhere, the dynamics drop off into more CCM friendly, Amy Grant-esque worship ballads where the guitars don't begin their swell until late in the song. Not too bad, but a rather dramatic shift. The energy meter is then cranked back up for the last few tracks, and a slam poetry-laced closer. Certainly youth group ready, but picky musician types beware. ~~[INTEGRITY] TIM HALLILA~~

CAPITAL LIGHTS

THIS IS AN OUTRAGE

It only took one listen to fall in love with this band from Tulsa, Oklahoma. The lead-off track, "Outrage," places the band's strengths in the forefront. The harmonized vocals are strong and clean, complimenting the "grab you by the ears" hooks that never let go. The urgent melodies and quick pace of tunes like "Worth As Much As A Counterfeit Dollar" are reminiscent of bands like Red Jumpsuit Apparatus or Anberlin. They bounce along so quickly that they're as good as caffeine at keeping the energy level high. Those that remember hearing the melodic rock of this band's earlier incarnation as afterEIGHT will be impressed with the progression of song quality, but it won't be too much of a shock, as they've been hinting at this kind of talent for years. Their direction turn from less screamo and towards a lot more melodic, singing pop choruses was totally a smart move. And quirky tunes like "Mile Away" show that they're not stuck in a rut or just a "one trick pony." ~~[TOOTH & NAIL] DOUG VAN PELT~~

TOBYMAC

ALIVE AND TRANSPORTED

TobyMac is someone you must see performing live to fully appreciate. Listening to this CD soundtrack alone simply doesn't do the man justice. So don't proceed to the audio-only portion until you've first viewed the concert DVD. That's because TobyMac's dancing, interaction with his Diverse City Band, and overall stylish concert demeanor all help to define his worthy artistic qualities. For instance, his ministerial heart – revealed best when he quotes 1 John 1:7 before performing "In the Light" – does not translate well without visuals. He performs "In the Light" as well as "Jesus Freak," by the way, just to remind everyone that he was once one third of dc Talk. Yet as a solo artist, TobyMac has been better able to indulge his deep hip-hop love. And while touches of soul and reggae augment his rapping / singing on these 20 tracks, there are equal amounts of crunchy guitar to please diehard rockers. This disc captures TobyMac's *Portable Sounds Tour*, and portable is a great word to describe this performer's work; he's rarely spotted standing still. And there's always something to look at, whether TobyMac is holding out his microphone for trumpeter/guitarist Tim Roseneu to blow into or DJ Maj is thrilling on the wheels of steel. The bonus documentary is also worth a look, especially due to the kind words he has for Diverse City Band backup singer, Nirva Dorsaint-Ready. She's credited with helping the group stay spiritually centered. Like its title suggests, this set brings TobyMac alive and transports his lively music into your living room. ~~[FOREFRONT] DAN MACINTOSH~~

THE MIDNIGHT LIFE

ASLAN'S FURY

"I don't know much about art, but I know what I like." Such can be said for style-of-the-month music and dime-a-dozen trendy bands, but I'm a sucker for tight, gutsy musicianship and metallic muscle. Sure, The Midnight Life screams when you expect them to, breaks a song down when it feels like "it's about time for that," but the singer's voice is good, the gang vocals are inviting, and their guitarists (Luis Romero and Jon Suarez) know how to dial in the tones and synchronize their wall-of-riffs just right. It's funny, then, when you hear lyrics like, "It's my last round, but I'm coming out swinging," you'd expect the tough-guy guttural vocals to scream that line, but instead it's the sweet boys singing for girls vocals taking that one. The songwriting isn't perfect, by any means. For example, some of the lyrics are as cliche as: "Sound the alarm, we've got a traitor among us, and if you sink this ship, we all go down with all hands on deck." So, it's not a breakthrough in sound, but like the flavor of chocolate ice cream, danged if I don't really enjoy it. ~~[INDIANOLA] DOUG VAN PELT~~

KESSLER

I KNOW YOUR VOICE

This Dallas-based band plays some polished melodic rock, where each vocal line or riff or beat seems crafted to best serve the song. Mike Mitchell's vocals are smooth and compelling. Fans of Emery, Anberlin, Lifehouse and even Nickelback can find something to latch onto or at least be familiar with. This kind of "please everybody" approach might be a scary detraction for some, but should garner them a wide audience, if not for the strength of the song crafting alone. Coupled with their hard work touring ethic, their radio-ready sonic production is hard to knock. ~~[YMA] DOUG VAN PELT~~

Ratings

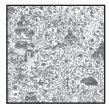
	DV	Writer
Third Day *Revelation*	03*	03
Tobymac *Alive And Transported*	03*	03
Worth Dying For *S/T*	03	02*
The Midnight Life *Aslan's Fury*	03	
Kessler *I Know Your Voice*	03	
Capital Lights *This Is An Outrage*	04	
Midnight Oil *Diesel And Dust*	05	
King's X *XV*	03	
Pomegranates *Everything Is Alive*	03	
The Dark Romantics *The Artificial EP*	03	02*
Deliverance *River Disturbance*	03	03
Deluge *Live From Bethany World Prayer Center*	02*	04
Hello Kelly *S/T*	02*	

MIDNIGHT OIL
DIESEL AND DUST

Raw, authentic rock and roll is kind of a rare thing. Midnight Oil, one of those "bands of interest" to believers of an exciting era (along with U2, The Alarm, The Call, Lone Justice), makes such quality rock and roll. Equal parts attitude and passion. Columbia's Legacy imprint has decided to re-release this hit album, featuring the breakout song you'll most likely remember: "Beds Are Burning." The dry mix didn't necessarily benefit from the re-mastering, save for the song "The Dead Heart," which brings alive the vocals, strings and didgeridoo. A major bonus is the added DVD, featuring videos and the *Blackfella / Whitefella* tour documentary. [COLUMBIA/LEGACY] DOUG VAN PELT

KING'S X
XV

What is HM Magazine thinking? Printing a story on PlayRadioPlay!, when the artist confesses being an atheist, and then reviewing a band like King's X, which has kind've made a similar public statement and whose singer is wearing a pentagram belt buckle in the album artwork ... "I thought HM only covered 'Christian rock?'" King's X has long ago worn out its welcome in Christian circles for many. HM usually never benefits from including any mention of the band, but this editor has long ago taken on the attitude of "serving the body by covering art that is 'of interest' to Christians." The owner of a Christian bookstore I used to work at articulated this philosophy to me well while in a discussion of carrying albums by an artist that might not be deemed "Christian" or even the theologically-challenged label of "Christian enough" (try to get that label/test/standard approved by a seminary prof). He said, "If Amy Grant, for example, releases a so-called 'secular' album, we'll carry it simply because our customers would expect to find it here." This idea translates well into the loosest definition of Christian music: "music that is of interest to Christians." In a big picture perspective, we have seen an interesting story played out in the music and lyrics of King's X. The first decade's worth of music from this trio showed songwriters that were "running towards" and/or embracing God. While a few songs in the last decade could be described as "running away" from God. The first track on this album, is an incredible song lyrically. It's basically like an admonishment and request from a person that doesn't identify himself as a believer telling a believer: "If you believe in Jesus, then by all means, pray for me!" Regardless of the songwriter's past, this is a great lyric. Wow. And the music herein is some of their best in years. [INSIDEOUT / SPV] DOUG VAN PELT



POMEGRANATES
EVERYTHING IS ALIVE

This creative bunch out of Ohio recorded a fun collection of tunes in an old warehouse, which helped them achieve a sparse, sometimes fuzzy, very wide open sound. According to the charming liner notes, they used some crazy old vintage equipment, including a Fender Bronco bass guitar stripped to its wood grain, a single pickup, and "strings that probably hadn't been changed in 10 years." They actually conjure vibes as diverse as Pixies simple alt-pop and British Invasion circa mid-60s and even some of that chiming tube blues guitar tone that's become so popular lately. Besides using various instruments and sounds to mix things up, multiple vocalists in the band allow for many different shades. [LUJO] DOUG VAN PELT

THE DARK ROMANTICS
THE ARTIFICIAL EP

By naming themselves after a literary subgenre best popularized by the author Edgar Allan Poe, The Dark Romantics give themselves a connotation to sound dark, dreary, and driven by primal emotion. Advertently or not, the band manages to conjure exactly this, but somehow forgets to express the most crucial asset of Goth romanticism: passion. Consisting of Eric Collins from the debunked Denison Marrs, Dean Paul, and their respective wives (who are also sisters), the band fails to spike any energy into the six tracks on this EP and comes off as a bad mockery of Cool Hand Luke forgetting to take their anti-depressant medication. Their debut album *Some Midnight Kissin'* spit out upbeat moody rock vibrant enough to be Celebrity's twin brother or Starflyer 59's spunky alter-ego. Let's just hope this exclusively online album is merely a selection of cut tracks and an acceptable album is in the works.
[LUJO] DAN FRAZIER

DELIVERANCE
RIVER DISTURBANCE

Perhaps the most controversial "D" release ever, Matt Hunt and Jimmy Brown deserve a "metal" of honor for resurrecting this work of art. When this was originally released in 1994, many long time Deliverance fans bailed out on Jimmy. I confess: this one was hard to like at first. The first five songs sound even more fantastic than back then; their progressiveness probably underappreciated at the time. But I could never really dig the last four tracks for various reasons. However, 10 plus years later, I find these songs very refreshing. And while I still don't love the last four songs, I can appreciate the chances Jimmy took at the time. This reissue has a wonderfully full and bright sound and the bonus tracks are truly worthwhile. Jimmy's monotone "word" at the end sounds a bit scripted, but the information he provides is invaluable to gaining a better understanding of one of his most beloved works. The CD, cover and booklet art has been beautifully redone by Caleb Olsen. [RETROACTIVE] JONATHAN SWANK

DELUGE
LIVE FROM BETHANY WORLD PRAYER CENTER

Some CD's we review well before they hit stores. Then there are those less typical ones that we let slide and later on realize that it needs our attention. Such is the case with Deluge, the youth focused praise band put together by worship leader Jonathan Stockstill. The first thing you notice is the musicianship. These aren't your typical Sunday morning song leaders. The band sounds like it was weaned on Hillsong United and Mute Math (not a bad thing at all!). The tones, the songwriting, the dynamics, the drumming! These guys have got the goods. The next thing that bends your ear is the unusual tone of Jonathan's voice. Not your typical emo whine; he has a deep, resonant quality that's hard to describe. It sounds classic and yet completely new. The band moves from double tempo rock numbers ("Revolution"), to deep and wide worship ("The Oceans"). For me the stand-out cut is "Crazy." Intricate musical breakdowns with ... what's this? ... a chorus that's ... PUNK! Wow! And it works. "Crazy" is worth the price of the CD and then some. The Integrity label has come roaring back recently with some great new signings and the Deluge Band is at the top of the list. Highly recommended. When it comes to worship, Deluge is anything but typical.
[INTEGRITY] PAUL Q-PEK

HELLO KELLY
S/T

Like the All American Rejects (and dozens of others) before them, Hello Kelly must've realized a long time ago that rock and roll doesn't have to be all dour, pouting faces; that the world of pop music can co-exist right alongside a genre that was built in raucous rebellion against all forms of corporate rock. Yes, they've co-opted punk for their own means, but smiling and rocking ain't all bad. Soft "da-da, ta-da, da-da" background vocals have their place when it's done tastefully and if there's something of substance to hold on to – even if that thing is a chorus (like "Wait For Dreams"). One hint that shows these four Canadians have a good head on their shoulders is their ability to throw the fun around. Punchy guitars do most of the romping through each of the 13 songs on this self-titled debut, but the electronic sounds that bookend "No Time For Tears" command their own attention. The song "My Girlfriend" conveys the confidence to lather lots of sarcasm in an early Relient K fashion (or more like their fellow countrymen Hawk Nelson). This band would be made up of those four guys who would never answer one of those "Musicians Wanted" classifieds that sternly concluded with the warning: "Serious inquiries only." They don't mess around musically (in terms of skill vs. slop), but they sure keep it light and tongue-in-cheek.
[7 SPIN MUSIC] DOUG VAN PELT

Reagan
Clothing
We are a clothing design company. Our hearts are to make designs that reflect our faith in Christ as well as our culture. We hate to hear people say Jesus was not relevant. We think He was so relevant it changed the world. So here we are, Reagan Clothing. Change the world with us.
www.myspace.com/ReaganClothing

HM BACK ISSUES: READ 'EM WHILE YOU CAN

#114
20th Anniv Issue S.E.

Payable On Death
Disciple
MxPx
Every Time I Die Says
TFK
Robert Randolph
Damien Jurado
Headphones
History of C.Rock
History of C.Metal
History of HM mag

#130
The Myriad

As I Lay Dying
Leeland
Shiny Toy Guns Says
Children 18:3
Hawk Nelson
Burden of a Day
mychildrenmybride
Memphis May Fire
Once Nothing
P.O.D. poster
Readers' Poll list

#127
AILD & Paramore

Special "flip" double cover
Bad Brains Says
Still Remains
August Burns Red
As Cities Burn
Special Fashion feat.
Eisley
Kids In The Way
TFK
Flee the Seen poster
12 Stones

#131
P.O.D. & Showbread

Special "flip" double cover
Larry Norman tribute
Southern Metal
Christian Rock Experiment
Soul Embraced
Kittie Says
Ivoryline
Larry Norman poster
Kevin Max
Run Kid Run
w/Blood Comes...

To order back issues, see special offers, and do domestic and foreign postage calculation, go to our webstore at hmmag.com

PARTIAL LIST OF AVAILABLE BACK ISSUES:

#088 Mar/Apr '01 **Zao**, Luti-Kriss, **The Brothers Martin** (yes!), The Alarm, FSF
#091 Sep/Oct '01 **P.O.D.**, **Dashboard Confessional**, DA, One 21, Embodyment
#098 Nov/Dec '02 **Blindside**, Dream Theater Says, **Embodyment**, Lost Dogs
#104 Nov/Dec '03 **The Ugly Truth Behind C. Rock**, J. Cash, BRMC, **Thursday Says**
#108 Jul/Aug '04 **Demon Hunter**, Antestor, **Zao**, Cool Hand Luke, Boys Night Out Says
#110 Nov/Dec '04 So&SoSays Special, In Flames, **Lamb of God**, Throwdown, **Slipknot**
#111 Jan/Feb '05 **Comeback Kid**, Showbread, Anberlin, **Taking Back Sunday Says**
#112 Mar/Apr '05 **Norma Jean**, Extol, Starflyer 59, **Eisley**, Far-Less, Scorpions Says
#113 May/Jun '05 **As I Lay Dying**, Still Remains, **Mae**, Copeland, **Fall Out Boy Says**
#115 Sep/Oct '05 **Blindside**, Mortal Treason, John Davis, **Project 86**, The Locust Says
#116 Nov/Dec '05 **No Innocent Victim**, Demon Hunter, **My Chemical Romance Says**
#117 Jan/Mar '06 **P.O.D.**, Zao, **Maylene**..., Underoath poster, **Sevendust** Says
#118 Mar/Apr '06 **Thrice**, The Classic Crime, The Violet Burning, **Collective Soul Says**
#119 May/Jun '06 **Underoath**, Project 86, Danielson, **Bleeding Through Says**
#120 Jul/Aug '06 **Dead Poetic**, Emery poster, **Zao**, Madball Says, Brandtson
#121 Sep/Oct '06 **Norma Jean**, Showbread, **mewithoutYou**, Buckcherry Says
#128 Nov/Dec '07 **Demon Hunter**, Emery, **TDWP**, Chris Cornell Says, Spoken
#129 Jan/Feb '08 **Thrice**, Pillar poster, **Korn Says**, Inked In Blood, A Plea for Purging

What **Ron Asheton** Says

NEVER MIND THAT THE STOOGES' DEBUT ALBUM PREDATES THE BIRTHDAYS OF A MAJORITY OF YOU READING THIS. THE BAND BY WHICH THE WORLD GREW TO KNOW ITS INTENSELY AGGRO FRONTMAN, IGGY POP, ALSO HAS A GUITARIST WHO HAS LIKELY INFLUENCED SO MUCH MUSIC YOU LIKE NOW THAT YOU SHOULD ALL BE LINING UP TO TREAT HIM FOR HIS BIRTHDAY. [THAT'S HIM ON THE LEFT] RON ASHETON'S PLAYING TOOK ITS ROOTS FROM THE '60S GARAGE PUNK THAT IMMEDIATELY PREFIGURED THE STOOGES' SONIC ASSAULTS. IN DEVELOPING HIS OWN THING, HE HAS PREFIGURED GLAM, '70S PUNK, EVEN EMO. HE MAY BE HUMBLE ABOUT IT, BUT THE MAN KNOWS OF WHAT HE DOES WITH THOSE SIX STRINGS. BECAUSE THE STOOGES RECENTLY GOT BACK TOGETHER AND RECORDED A HECKA' FINE ALBUM AFTER OVER 30 YEARS' ABSENCE FROM THE STUDIO, AND BECAUSE SAID ALBUM TACKLES AN ISSUE OR TWO PARTICULAR TO THE PERSPECTIVE OF THIS HERE BIMONTHLY, HM CONTRIBUTING EDITOR JAMIE LEE RAKE WAS CHOMPING AT THE PROVERBIAL BIT TO GET SOME TIME WITH ASHETON. AND FOR ALL OF HIS AURAL BLUSTER AND MIGHT, ASHETON PROVED HIMSELF A MOST HOSPITABLE INTERVIEWEE.

Photo: Chapman Baehler

I'm excited about this new Stooges album. Why now? Why, after 34 years, a new Stooges studio album? (a live album / metallic K.O. followed Raw Power in the mid-'70s)

Because it's time! Basically, it all took its natural course. Totally with the beginning was Iggy calling me and saying, "I've got a project," or maybe "Would you be interested in working on this project?" He says, "You can say no right now, you can say yes in two weeks, or no in two weeks." And right off the bat, I said, "Yeah, I love projects." That's all I've been doing the past couple of years, is projects. So, it was really cool. The project was his (Iggy's) *Skull Ring* CD (on which the original Stooges line-up was reunited for part of the album). So, we got to go down there, come up with those tunes, work, meet again, and have all those years melt away. And I thought, "Well, this is cool enough. Maybe from this, I'll be able to find something for myself to do." And then there was that job (Stooges concert) at Coachella. So, that was, "Hey, the world thought they wouldn't ever get to see The Stooges play again." So, they got to see us play. And I thought, "How many people that I've known, and my brother (Dave, The Stooges' drummer), are going, 'Well, y'know, gee, I never got to see The Stooges play, but I wish I would have seen that.'" So, we got to do that, and that parlayed into Iggy saying, "Would you guys be able to play more shows?" So, we took it to Europe, where Europe has always been a little more into Iggy and his shows. He plays there a lot and has for years and years. And they like The Stooges, so we started playing and it, like, snowballed. You know, once the ball starts rolling, it's hard to stop it.

Yeah.

And all the time, which was a very smart plan, is right away getting together at least three times a year for five days, six days, to just have writing sessions.

Ahh.

So, we were well prepared. It wasn't like we just came up with the last three and a half years, 42 songs.

Yow.

We came up with 42 things Iggy put lyrics to and that we all arranged. My brother had some drum things that I played off of and created some music off of some stuff. So, there was a lot of things to choose from, and he chose the 17 songs we recorded. So, it just worked out. We were well prepared. So, that just makes it so much easier to make things happen. So, that was the fun of that.

Oddly enough, this looks to be your longest album at 12 songs in 40 minutes. Why, then, were the others so short?

Well, let's see. I'd forgotten what (how long) they were. Well, here's one reason: different times. Back then, the record company didn't care. You're probably too young to remember when most albums had five or six songs at the most on them, and sometimes just four. It had nothing to do ... it was like, buy more, wait for more. You made more records. It was, like, we tried to, like, not do *that*, either (on the new album), is put too many songs. Some CD's have 20 songs on them. The idea was to make it a listenable amount of time, enough that you felt you weren't cheated, but short enough that you want to go back and listen to it again. I mean, like, right after. So yeah, it's 42 minutes or 43. I'd forgotten; what's (second Stooges album) *Funhouse*? A half hour?

Not much more than that. What you're doing now sounds like a natural continuation from (third Stooges album) Raw Power . Was it easy to get back into what sounds like a real seamless groove from one album to the next?

Well, *Raw Power*, pretty much ... I was just playing bass. I really didn't have lots of input, just playing bass, and to make things worse, it was (billed as) "Iggy Pop and The Stooges." That was the beginning of that, because it was his record deal. So, it is cool that it seems that you've said that, even though that was so different. I mean, times change, (but) you're always you. That's still The Who. That's still The Stones. That's still that. But taking on our progression, because we haven't had a chance to be that prolific. But it kept that thing that you liked from *Raw Power*, that toughness, like that merciless slaughter.

Yup.
It was easy. We had no problems. Once we had all those songs to choose from. And about three songs came from the last recording session, our last writing session we did in 2006. So, it's just ... we're falling into a really good groove, that we're always ahead of the curve. We're always ahead of ourselves, so we're always prepared. And now, Iggy, he's so meticulous and such a planner. The world would think, "Well, Iggy. Isn't he that shirtless guy jumping around up there?" Well, actually, he's got a pretty good business mind. He's very well organized, so we organize our things really proper. So, things are just easy, so when it comes time to do them, you're prepared, and you're there.

Your sound on The Weirdness seems to encapsulate a lot of what's gone on musically since your last studio album. What do you hear now that you can hear you've influenced? And how does it feel to be this kind of musical primogenitor?
Well, I know even way back when people talked about guitar players, I've influenced bits and pieces. I hear little things, but like any good guitar player that's made it this far, they have their own good stuff, most of theirs. And they just borrow a little piece here, a little piece there. Like, there are things when I started out that I enjoyed from Jeff Beck, Brian Jones, Keith Richards... of course, I can't do all of (Jimi) Hendrix, but little bits... Jimmy Page, my favorite guys. So, it's a really good feeling for me when people say to me that I've influenced them. I think probably overall, I can't pinpoint one guy at this very moment, but just the overall making acceptable and salable to play simple, three-chords, not have to be Les Paul. I mean, not so much that and just be silly, good, stupid music. 'Course, stupid is good! (laughs) And when people enjoy simple things, just that big sound, I mean, it's a good thing when people are drinking, and they want to get into a certain type of music. I know when (The Stooges) were in Latvia, these people never heard "I'm Fried" (from *The Weirdness*), and on the second chorus, these people are actually singing, "I'm fried! I'm fried! I'm fried!" Jim (Osterberg, Iggy's given name) ... Iggy went: "Most of them could hardly speak English, and it's the second chorus, and they're already singing the songs!" We just got finished last week doing Bam Margera's wedding...

Ah!
We were the entertainment. The same thing. We were just playing these songs for them, and by the second chorus, and they're singing the song, and it's the first time they ever heard it. And I say, "Stupid is as stupid does!" And if it's simple, it's good. So, I like the idea that my guitar playing made it politically correct to be a stupid guitar player, or have the advantage of not having to be Chet Atkins or Andres Segovia. It just lends itself to good, simple music. So, I have opened up the world of guitar... I loved Kurt Cobain's guitar playing. It's the same thing. He took simple things, probably what he brought to his style. My similar style was the dynamics. So, the songs where he'd be "boom-boom-bah-bah-bah-bah-ding-ding-ding." And he'd bring it way down. It's gratifying for me when people say that to me. I feel, "Wow, that's cool that I'd be able to actually do something that could even, in a tiny bit, influence music." Music is the whole world. I mean, it's like being president of Stupid Guitar World. Or that I would actually be able to touch somebody's life and that people would listen to it and like it, that anybody else would want to take a little piece of it and make that little piece part of their own. But, it's pretty humbling, also. It's not like I'm strutting around and (saying) "Gimme five!" and that kind of stuff. Just, it's a really big feeling. I hate to use this term too much, but it's really an awesome feeling to realize that "Wow, you actually did something." The other day I was in this flea market, and they were selling all these old records and CDs, and it was Dean Martin. And I'm in there going, "Cool, it's Dean Martin." And then, when I was walking out to my truck, I'm like, "Wow! I didn't think that he was dead." It just seemed like, "Wow, it's Dean Martin." Even after all those years, that he lives. That music lives, and I was enjoying it so much. It was making me happy. And it wasn't 'til I was almost to my truck, but – I know this sounds obtuse – it wasn't like, "He's dead." It wasn't like, "Oh, he's dead," while the music was going on. And to be part of that. I think music's one of the biggest things of all times. Everyone likes music. Even Osama (bin Laden) likes music, some kind of music. But to be able to have your music to be able to go to France, Glasgow and have that man come out with a younger man and say, "I'm 64, my nephew's 16, and we're both Stooges fans!" And to sign an autograph for a 64-year-old man and a 16-year-old kid that both like Stooges songs. (The 64-year-old) was, "My favorite song is 'Down On The Street' (from *Fun House*)." And that people would care enough, and that the people in Europe would say, "Your music influenced my life. I made my band. I want to play like this." We do this song ... even at Bam Margera's wedding, he had these guys that were, like, 15 years old. They were behind the stage, at soundcheck, flipping that they would actually be able to stand there and hear. That people would feel like that... 'Cause I just think of myself as just me. I don't live big. I live small. I don't have limousines. I don't have a lot. I just like living small. So, it's pretty humbling, and that's always how I feel when people say that.

Do you already feel that you've made your legacy, or what more do you want to do?
I'll absolutely carry on. I hope people like this (new album). It was good for me when, about three years ago, when Iggy said, "We could make this a reunion band. I hate that word, reunion. Or a classic rock band. But I want to make it a living band." So, that meant we started writing songs. And we want to carry on. He's already mentioned to my brother (Stooges drummer Scott Asheton), thinking about wanting to make another record in 2008. We're having so much fun doing it, the music's just spilling out of us. I mentioned just the last time they were doing the mixes at (*The Weirdness* producer Steve) Albini's. He set up a mix. I had my guitar there. I was still writing songs after we were finished with this. Not recording, but playing. And Iggy said, "Well, I've just got to get you into the studio for a whole day and just run tape for a day, and we'll have enough songs for the rest of our lives!" But we're excited about it and the music coming out. And while it's there, you want to keep going. Everyone enjoys playing, and the crowd's enjoying it. No, you're never done. Look, for me ... one of my favorite Johnny Cash songs, and the video, "Hurt." It's so unbelievably tearful, sad, summing up his stuff, all the bad things. What, he did that, like six months before he died? I mean, you just don't stop. John Le Hooker, Alvin Jones – he played a show two nights before he died. Unfortunately, I was overseas when (jazz) Alice Coltrane came to town. I bought tickets that were $160 a piece, to see the show, but I gave them to my girlfriend. I don't know what she did with the other one. And she (Coltrane) died less than a month after that show. You just play 'til you go. But I know some songs that are sitting back there in that stockpile of tape, but I know the things that can come out of hands' work. Look at Les Paul. He had arthritis so bad he had his arms set in the strumming guitar position. He had his bones fused, because it's like, "Oww." So, at least he's still playing. He plays in New York now. He's 80-something, and he plays once a week. So, you're never done til you drop.

With songs like "The End of Christianity" on the new album, what kind of mindspace was Iggy in?
To tell you the truth, that's a good question, and that's a question I haven't asked him. When I write a piece of music, I have a certain feel in mind, but I'll never influence him with it, but I'm hoping the little goofy... So, he did really well, but that's the only one that baffled me. I was going, "What does the end of Christianity have to do with liking black women?" I don't think he meant it in any kind of harmful way. I can think he was just being provocative, and something that just probably stuck in his head. And that's why I came up with that pretty stuff at the end, to make it, like, sad that if it's true... I think it's more, like ... not even as harsh as when John Lennon didn't mean it bad when The Beatles are more popular than Jesus. He meant it as, "Isn't it kind of bizarre that everyone would be more into The Beatles than Jesus?" So, I'm going to ask (Iggy) myself. It's been too soon, and we're too busy. That's the only song that kind of baffles me, but I know it's not malicious, and he doesn't mean it in a bad way. What are your thoughts?

He sounds like he would miss it were Christianity to go away.
No, I don't think so. No, I don't think he's into that, because we talk about stuff, and I talk about myself and spiritual stuff. But, being that we're working, that's not his thought. I know that I had a lot of time when I was younger, going to church all the time, and all that stuff. So, I don't think that he means...Actually, now you're making me think that ... I don't know if he's making it a bad thing. I still don't understand what Christianity has to do... Christians can go with black women...

Hey, I'm attracted!
Well, yeah, a pretty woman is a pretty woman.

Yeah. I don't know. With all that stir with the trouble with the Catholic Church and the priest thing coming back... Well, that's sort of blown over. I think Iggy's always just been really provocative, and he comes up with stuff. And every song has its little... "My Idea Of Fun" is not a hate song. It's (about) just how stupid everyone can be, brain-washing kids, suicide bombers... I think it's pretty much my feeling, and taking the title that was used, The Weirdness, is that the world's a little chaotic, off kilter and everything's a little wrong. Maybe you should pay more attention to this. That was my first slant. "The End of Christianity" was that we're not Christian enough.
That was my first feeling, that things are going so haywire, and that there's so much bad stuff going on in the world. Then you laugh at songs like "Awful Greedy People," 'cause you can see that he's pointing fingers at things that are bad. That was my first thought. "The End of Christianity" was that the world was getting so nuts that you forget some Christian values.

What, then, would be Christian enough, Ron?
That's a good question, too. Well, all the obvious stuff if you want to go to the Ten Commandments. I mean, just not killing, peace, understanding, tolerance, do unto others as you would have others do unto you. All the things that I learned from my parents, then going to church, all those things, I guess. Because I'm older, I have some old school values. And all those things were really drilled into me, and that to be a part of "do unto others as you would have them do unto you." I've never stolen anything. I will admit, one time I was at the drugstore, and it was on a dare, but I popped out the centerfold of a Playboy magazine. And I felt really bad. "Oh! What did I do?" But, just being a good person. Common sense. To respect life, respect nature. When I see someone throw a cigarette butt. My brother comes over... "You threw a cigarette butt on my driveway. I wouldn't go to your house and put a cigarette butt out in your driveway. Don't throw that out the window." Just all the common sense things of loving nature and being a good person and being polite to others when you go to the store. I open doors. I just did it yesterday. When I see someone coming in, especially, or, if it's a woman, but even if it's a man. If the woman's farther away, I'll stand there longer. If it's a man, eh, if he's right there, I'll hold the

door open for him. Or, simple things, like being courteous in the way you speak to people who are the cash people at the K-Mart or wherever you go. To have respect for other people, not just like, "I'm a rock star, and you're just a cashier in a fast food place." You're always polite. And something I enjoy is traffic courtesy. When I'm driving, if I can see that, if I stop, I can give that person a chance to get through, 'cause if I don't stop, that line, it's gonna be a long time. And (they) have the big smile on their face, and the wave. I just love to see the big smile and the wave. If you can make somebody's day, put a smile on their face and make somebody's day ... five seconds, ten seconds easier... That's why, when I go to stores, I like talkin' and "How ya doin'?" You know, most people, when they're checking out of the food line or whatever, are like, "Oh, hey!" Or even the teller won't say something. But even when you say please and thank you, you get a smile out of someone who had a bunch of zombies or pissed off people going through their line all day. So, for me, that's practicing Christianity. When you do that kind of stuff. And also, I'll give you a big scoop. There's one thing I want to do down the line. I want to be a preacher. 'Cause I went to my aunt's church, and her new priest, he's a reverend, he wears engineer boots, blue jeans and a rolled up white shirt. And he took over from a guy who wore the actual uniform. And his congregation, which he took over, is mostly old people. The youngest people are probably in their 50s. I went 'cause that's where my aunt goes. And I went there the first time when her husband died. So, I got to meet these people, and it's amazing how this guy, who's probably in his early 30s at best, can really capture ... and the way he treats and the way he talks to them, not just reading out of the Scriptures or being harsh. But he's got a little more music in there, which I call simple Benjamin Franklin common sense, equating the Bible with just courtesy, common sense. You know, I like a little fire and brimstone. This guy's just got all these people. It was so interesting, because I got to see the outgoing reverend and the new guy do their bits for my uncle's funeral. What a great difference, but still similar, though. He'd use less Scripture, but it was so interesting that this guy wearing blue jeans and engineer boots, the motorcycle boots from the '50s, and just a white short-sleeve shirt, plain old shirt. So, it was really funny. It got me all geeked up, going, "Man, I'd like to get out there," but I'll bring more music. I'll get people participating with them playing. You know, I'll play some guitar. I think there are a bunch of people now who are taking religion into that aspect. It's a living thing. You participate in it. It's not something you just go to on Sundays, so you can dress up and give your money. And then, "I'm OK then. I did my penance. I gave my money." And up North, where I go, the church is more of a hub of social activities, also, where the church is going every day. It's not just Sundays. There's always cars. There's always something going on. Every once in a while, I'll come. I got a place way up North, so the church kinda is the social center. You know, you got your one bar, and you got your five churches. So, that's my feeling. And I will ask him one time, but I kinda thought it was a sad thing that the world was in such chaos, and it's the end of Christianity.

Yeah, I had wondered when I saw that one song title, "Where's he going with this?"But it's catchy alright.
Yeah, Steve Albini's making jokes: "Well, you won't be playing that song when you go to Alabama!" I know we won't be.

What, then, do you feel about the person of Christ? Would you agree with what He says about Himself, that He's the only way to God?
I think everything is, because, didn't they say that we were put on this planet in the image of God...

...the image of...
...so He could be with us? And I sort of also believe that everything is everything – that everyone literally is a piece of God. And that Jesus just happened to be, was sent down here to show that way, to show that path, to enlighten people, to point in that direction. Because, you know, the times He lived in, how nuts it was with the Roman empire, and life was deemed pretty small and wasn't valued that much. I mean, people would be killed for no reason at all. So, I think we're all part of that, and He just happened to be the one who was sent down to go, "Hey, take a look at this!" But for me, I know a lot of people who get into a view of ... I know ... We'll just listen to something. Oh, I know what it is. It's the Gypsies, the Roma. They're more like Catholics. They say Jesus was the man because He actually was... They don't so much worship God as the Father of Christ, but that Jesus is the God. So, everyone's got their own slant. (Laughing a little) I just think Jesus was a cool pop star dude that happened to come down here, put down here to lead people into this type of thing and start that thing, and it changed the world.

I would say that it took the power of God in Him to change the world.
Yes. I will also say, don't ever picture God sitting in a golden throne on the clouds with a big beard. It's much more than that. The Spirit of God really, is you. That's what life is.

Do you ever share these kinds of thoughts with Iggy, your brother and the rest of the band?
I don't get to see Iggy as much in the dressing room, but I've talked about these things. Mike Watt (formerly of The Minutemen, current Stooges bassist) likes to talk about this stuff. And we get into ... sitting in the dressing room or talking about religion at the bar. And that kind of is a good place to talk about it. And it's fun. We'll get into spiritual discussions, but mostly, we're working so much that it's mostly just doing the job, then catching up with what's going on in another person's life. There's also a lot of politics, and a lot of times, religion will enter into that, especially with people like (Stooges saxophonist) Steve Mackay, who is really, really liberal. And he has a bad thing against Republicans and the religious right. So, he'll go off on that, and I'll try to stand up and get him to to see more of the light or what's going on. It's not all bad. He kind of makes it worse than... He's an old hippie. Let me put it that way. He has the true old '60s hippie values where he has ... his heart is good. He's a great man. He's a very nice man, but he still thinks, as a hippie would, so he thinks anything that's too extreme... Well, he lives in San Francisco, so need I say more?

Probably not.
But we do talk a little bit, but not that much. But, I'll go up to my other friends and my girlfriend sometimes... I have up at my house on the lake with guests sometimes, we'll talk about stuff like that. Yeah, so for me, yeah, it's fun, and a lot of times it intimidates people if you're talking about stuff like that or you get into getting too deep if it's a part of something. Otherwise, people just tend to be a little frightened of talking. Or maybe not so much frightened of talking, but revealing how they feel. They think that someone else might feel, "Well, he's too religious. Maybe he's like a Jerry Falwell, being too into his thing." Or when you get ... I talk to the Jehovah's Witnesses when they come by. I think it's fun. Most people go "Oh, gee!" They tiptoe away. But I've had them in the house, and I've let them talk. And you know, I just want to hear what they've got to say.

Do you ever debate them?
No, because they're so into talking on their own. They're a little severe, and the only thing I will say to them is my experience with a friend when I was a kid, who was a Jehovah's Witness. And we had little parties. And we're talking fourth, fifth, sixth grade, third grade, when I was in Elementary School. We had a Valentine's Day party, so everyone made a little box. And it was mandatory that everyone give, you know, not just your special people, but everyone gets a little card. But he wasn't allowed to participate, and I felt really bad for him. I know he felt bad. And then on Halloween, there was no Halloween for him. And all the things he didn't get to participate in as a kid, as normal kids would, his family was so strict. He went to my house one time, and I went to his house one time. And he came back with tales. This was in Davenport, Iowa. His house was an old, wooden, farm-type house, rural house. But the town had started to build around it. So, the house was 100 years old. I liked the house. It was like an Addams Family type house. The wood was graying. The floors were well worn. It was very spare. I thought it was pretty cool. The house was big, a lot of place to play, big yard, but he didn't have anything. But when he came to my house, my mom put out the good lunch, and, of course, we had toys. So, he went back, and he told his parents about what he'd experienced at my house. And then imagine, as a kid, this guy's friend, as he says to you, "I'm not allowed to be your friend any more." Why? That's just how strict they were. And that's the one thing I tell them. That is, me as a child, going, "Wait a minute. If there's a real religion, what does God have to do with taking my friend away?" That was too weird. I never got into it. I just like to listen to what they've got to say. Now, they've gotten younger. The last time they were out, I like it that they have more of a uniform. Now they're wearing the same clothes – the black pants, the black chinos, the white shirt, and the black tie. So, I haven't spoken with them in a year. I'm going to go out and get my cat food before the snow comes. I need to get some cat food. I need to take over to my girlfriend the treats I got her from the bakery that I brought down. Up there the guy makes the best baked goods, so I got her an apple turnover and a cappuccino muffin. And I got to pick up my vacuum cleaner, so I can clean this house, get the salt and dust up. Yeah, it was great to talk to you.

"But even when you say please and thank you, you get a smile out of someone who had a bunch of zombies or pissed off people going through their line all day. So, for me, that's practicing Christianity."

Likewise with you.
It was great to be able to talk about that. I mean, it was really interesting that anybody would do that.

Just let me encourage you to pick up your Bible and read about Who Jesus is from the source.
It's sitting right here by my chair.

Alright!
It always is. I'm halfway through it again. I've already read it a few times, and when I went to school and spent a lot of time in church. But I got my marker right there.

✖

HM MAGAZINE MERCH

Worship at Full Volume '08 T
$10.99 (YL - XL)

Exodus 7:12 Zip Hood
$32 (YL - XXL)

Scenester T
$13.99 (YL - XXL)

Digital Killed the Radio Star T
$12.99 (YL - XL)

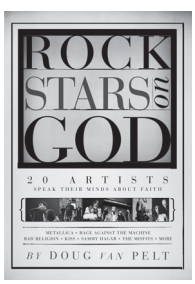
WAFV sticker set
(4" x 4") **ALL 3 for $1**

WAFV '08 poster
(18" x 24") $1.99

20th Anniversary back issue
$3.50

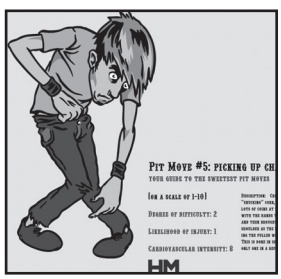
Worship at Full Volume '05 T
$10 (YL - XXL)

Pit Moves poster
$2.99 (24" x 36")



Rock Stars on God book
$13.99 (signed copy)

Pit Moves #1 T
$10.99 (YL - L)



Pit Moves #5 T
$19.99 (YL - L)

Military hat
$12 (velcro adjustable)

Pit Moves #5 sticker
$3.99 (9" x 5")

WAFV bumper sticker
$1 (9.25" x 2.5")

Pit Moves tote bag
$6.99 (red or black)

available at hmmag.com

not an internet shopper? order via phone at 877.897.0368

KIROS

BY DOUG VAN PELT

"When we saw these pants hanging from a rack one day when we were walking through a mall up in Canada, we couldn't resist picking them up," so explains guitarist Ryan Guerra with a grin as to why the whole band is decked out in skin-tight, bright pastel-colored and almost felt-like, fuzzy pants. "We only wear them on odd occasion when we're feeling particularly festive, but when we do, it's always a magically colorful experience." Thus the night my daughter and I by chance ran into them outside of Emo's in Austin must've been a "pants night" for the members of Kiros.

Caught outside the venue, pimping their support slot on a 5-band bill that night, each of the members of this melodic rock / post-hardcore / whatever band were as energetic as their pants. Guerra was sporting pink; drummer Tyler Wells in yellow; bassist/vocalist Barry MacKichan in blue; and newest member/guitarist Neil Klammer in purple. They should definitely do a video in these. Like their color-coordinated efforts, outside the club they worked as a team, loading prior to their set and then unloading afterwards. I wondered if the other guys resented Wells chatting with me afterwards while the bulk of the heavy lifting went on around him. Perhaps his efforts on the kit afford him the grace to reminisce about great Christian metal music with me. Or maybe later he caught the flack directly from his bandmates once they were alone in the van again.

This Canadian quartet was out on the *Smart Punk Spring Break '08 Tour*, with The Morning Light, Every Avenue, Hit The Lights, and The Audition. Even though their album came out with little fanfare and only a small amount of marketing, they're not letting anyone or anything slow them down. "We love being out on the road," states Guerra. "It's always an adventure and you never know what to expect. In fact, just yesterday our transmission blew up and we are currently waiting to get that fixed. Most of all, though, we love being out on tour, because every day is a new opportunity to meet new people and reach out and touch lives. Getting to hang out with some of the coolest guys in the world – aka my bandmates – all the time is always awesome, too!"

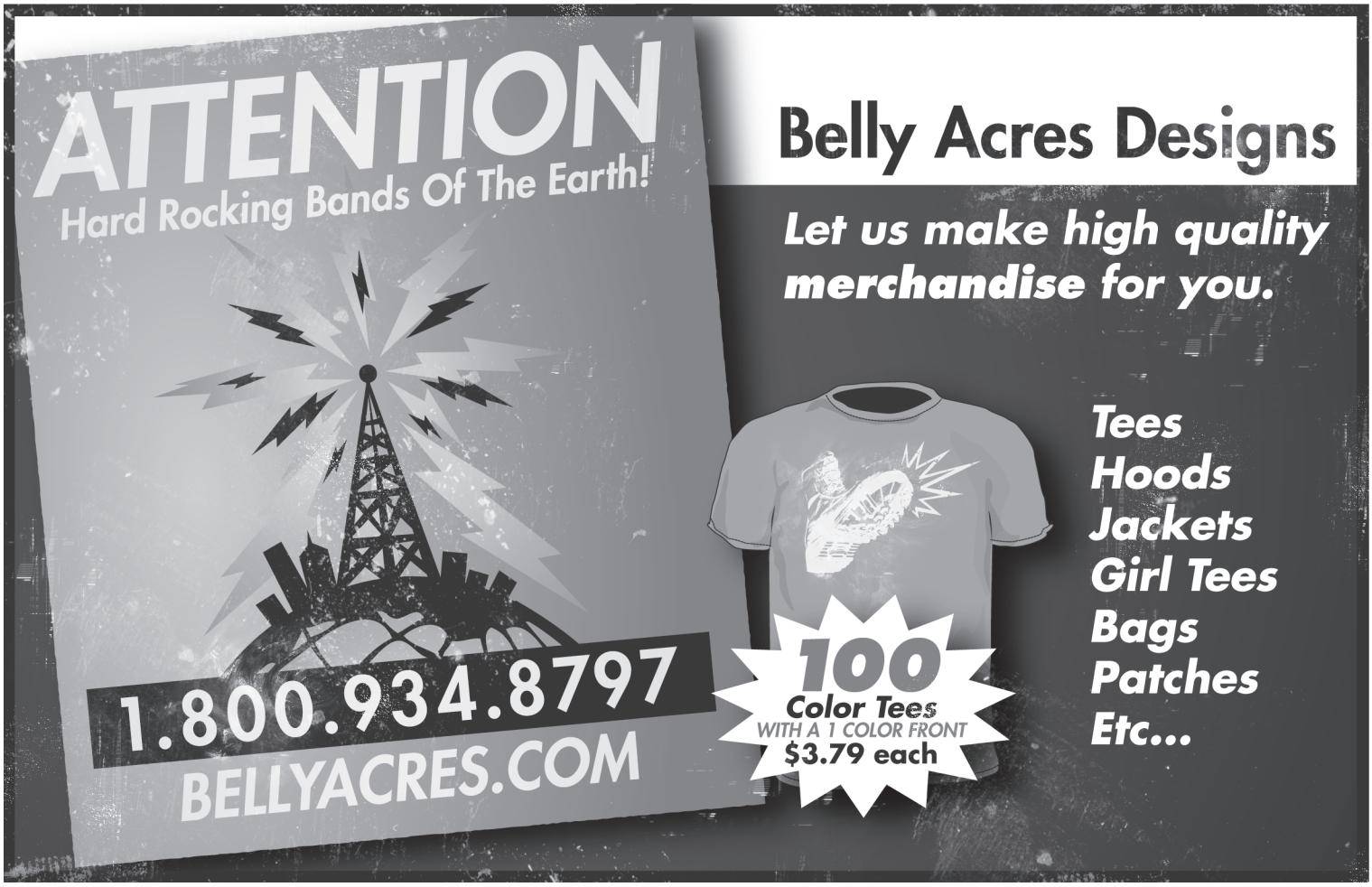
Measured by the response they received in Austin, which was especially impressive for this band and all those on the bill, as Emo's was showcasing this tour on its indoor stage at the same time as another massive bill (with PlayRadioPlay!, Yellowcard, The Spill Canvas, Secondhand Serenade, and Treaty of Paris) on the larger, so-called "outdoor" stage. It was a competitive night, but these guys were all smiles and seemed to really enjoy any time they shared with any of the folks they bumped into – even the occasional crowd of girls that asked them if this entrance was the Yellowcard show, to which they politely gave directions around the corner... You never know when an act of kindness here and there will be remembered.

Besides, this band's day will come. The momentum is already pointed in the right direction for Kiros. "It's definitely been exciting to see how fast things have been growing and expanding for us even without the backing of a massive label or anything like that." They're officially on Torque Records, which is distributed by Victory. "We've been hitting the road really hard and already we are seeing kids at shows singing along with us during our set and just getting really stoked to hear that we're coming back. It's definitely been an exciting adventure so far."

Getting back to the pants: "It's funny," Guerra and MacKichan explain, "We were told that no one had bought any of these pants until we did. Once we started trying them on and stuff, it was like the store had a run on them. We should've gotten a kickback or something." If their musical actions speak as strongly as their fashion statement that day in the mall, this band's influence should only keep expanding.

kiros.com

Wearing the pants in this relationship



we make music

VBM 016	BLOOMSDAY "self titled"
VBM 020	LN "cool september skies" (re-issue)
VBM 057	SS BOUNTYHUNTER "serpents for eggs"
VBM 058	STAVESACRE / DENISON MARRS "split"
VBM 064	GHOTI HOOK "6 songs"
VBM 068	VIVA VOCE / SOUL JUNK "split"
VBM 089	KAT JONES " la rosa"
VBM 094	FINE CHINA "don't frown"
VBM 100	PONY EXPRESS "odd balls"
VBM 115	JOY ELECTRIC "workmanship"
VBM 117	DOUG BURR "on promenade"
VBM 119	MAP "regrets"
VBM 120	KISSING COUSINS "she's right"

velvet blue music

www.velvetbluemusic.com

THIS FIRES EMBRACE

BY DOUG VAN PELT

You've probably heard the story by now.* Vocalist/guitarist Aaron Benner was at that infamous Damage Plan show in Columbus, Ohio, when "Dimebag" Darrell Abbott was shot and killed on stage. He was not only a close-up eyewitness to the murder, but he went home that night with Abbott's blood on his clothes. After much soul-searching, he surrendered his life to Christ and not long after formed This Fires Embrace.

If you've had a chance to see his band live, the details of Benner's story shared at some point from the stage have stuck with you. But the band's been continuing on since then, and they have something more to talk about than just the past. Their album, *Redemption*, came out in the middle of 2006, only about five months after they started playing. They immediately started writing for this new one, which is called *Warrior Poet*. "It takes the sound of what we had coming out with that first CD," describes Benner, "and we're basically two years more mature now. We've developed musically, maturity-wise and lyrically. It takes it to the next step. I think it's a much more powerful record than that first one. We stretched creatively. It's still got a lot of heavy, hard-hitting songs with a lot of edge, but I think we concentrated on putting a lot more melody into it and a lot more guitar solos. I'm a big fan of guitar solos. I think a guitar solo is a great tool to help get across the feeling of what the lyrics are trying to convey. I think we've done a lot of work with that and brought that a long way."

This vocalist is totally loving the role music is playing in his life now. "To play a show is great, but then to have conversations for the next week on myspace or on email with kids that were at the show that want to talk to you about things that, you know, you spoke about, and you can minister to them and counsel them and you can try to help them. It seems to me that teenagers today have it way worse than I did when I was a teenager, and it's only going to get worse – the way our society is. They need all the people they can to help 'em and to be there for 'em and listen to 'em and help guide 'em through life and the struggles they have every day. I think that, if someone can put out a positive message there about Christ and through their music convey Him and what He's done for me and what He can possibly do for you – I think that's a very important message that I'm hoping to get out there.

"It's a continuation of the story I started with the first album. It's like, 'Okay, that's where I was then. Here's where I am now. And here's where we're going with this.' I can't write a song that's lyrically a point of view of someone else. I have to write about what I know and what I've experienced and what I've gone through."

People tell him that his vocals sound like Howard Jones from Killswitch (Engage), "which is totally not intentional at all. I like Killswitch. I think they're a good band, but I was singing before I even knew who they were. I was like, 'Okay, I guess I do sound like the guy.' We have that hard edge of a Killswitch or a Pantera. We still have that roughness to us and we can do that stuff, but then I think we have a lot of other things to offer. People are gonna be surprised: 'Hey, these guys also have a tender side, too. And they have a lot of things in here that they have to say.' If you were comparing us to people, we definitely have an old school feel, like a Pantera or Metallica or something. There's elements of that, but we have all this new stuff that's going on that I think just speaks to the diversity of the musical influences that each one of us in the band has."

* [go to hmmag.com for an exclusive interview]

myspace.com/thisfiresembrace

Working through pain

6/13 - Bakersfield, CA @ The Dome
6/14 - San Diego, CA @ Soma
6/15 - San Bernardino, CA @ The Hudson Theatre
6/16 - Scottsdale, AZ @ Vertical Venue
6/17 - El Paso, TX @ Revolution
6/19 - Tulsa, OK @ The Otherside
6/20 - San Antonio, TX @ White Rabbit
6/21 - Houston, TX @ Java Jazz
6/22 - Dallas, TX @ Fat Daddy's
6/24 - Pensacola, FL @ The Red Door
6/25 - Tampa, FL @ The Cuban Club
6/26 - Orlando, FL @ The Haven
6/27 - Homestead, Florida @ Coco's
6/28 - Jacksonville, FL @ Rebar
6/29 - Douglasville, GA @ The 7 Venue
6/30 - Raleigh, NC @ Vintage 21
7/01 - Nashville, TN @ Rockettown
7/02 - Dayton, OH @ The Attic Club
7/3-4 - CORNERSTONE
7/05 - Minneapolis, MN @ Barfly
7/06 - Elgin, IL @ Judson College *w/ LIVING SACRIFICE*
7/07 - Detroit, MI @ Magic Stick
7/08 - Cleveland, OH @ Peabody's
7/09 - Clinton, NJ @ The Aquifer
7/10 - Worcester, MA @ The Palladium
7/11 - Baltimore, MD @ Riva Trace Baptist Church
7/12 - Virginia Beach, VA @ Club Relevant
7/13 - Allentown, PA @ Crocodile Rock
7/14 - Pittsburgh, PA @ The School
7/15 - Louisville, KY @ Headliners
7/16 - Joplin, MO @ The Foundry
7/18 - Denver, CO @ Marquis Theatre
7/19 - Salt Lake City, UT @ The Ritz
7/21 - Fresno
7/23 - Seattle, WA @ Studio Seven
7/24 - Spokane, WA @ Service Station
7/25 - Boise, ID @ The Venue
7/26 - Sacramento, CA @ Club Retro

FACEDOWN RECORDS · solidstate · RISE RECORDS · CENTURY MEDIA · VICTORY RECORDS · Tragic Hero Records · SUMERIAN RECORDS

WWW.INRICLOTHING.COM · MERCH CONNECTION .COM · KILLER TOURS

MORE INFORMATION VISIT : MYSPACE.COM/SCREAMTHEPRAYER

A KISS FOR JERSEY

BY DOUG VAN PELT

Naming your band after a state is a pretty cool idea. Sure, it might lock you into a certain region in the minds of many; but break out huge like a Boston or a Kansas and ... well, you get the idea. So the guys in A Kiss For Jersey may not have an unusual story or reason for their name, but they're sure to attract curious listeners from New Jersey, huh?

"The way we came about our name was basically we let an online fan from New Jersey name our band before we really had a name, because all of the names we tried to come up with were pretty lame," admits vocalist Zach Dawson. "I don't know, maybe our name still is lame," he laughs.

"We really haven't seen any pro or cons from the basis of our name," offers bassist/vocalist Tyler Lucas.

It should come as no surprise, then, that a band with a slightly unorthodox name will have some, shall we say, unusual habits. To break up the relentless chore of recording their Tragic Hero Records debut, *Victims*, they split time on a bass fishing expo and miniature golf. While no strangers to a good time, they seem equally bent on being a Christian band, and how that definition should be played out is something they take pretty seriously.

"Our songwriting style is kinda unorthodox, I guess," confesses Dawson, "compared to most bands. We take some time in prayer and meditation before we write and then just jam till we find something we like and then work off of that. After that we then try and work on the structure."

There's some well-edited preaching interspersed throughout the album's closer, "The Evidence." At times it sonically sounds fairly close to a John F. Kennedy speech. "The man speaking is pastor Paul Washer," explains Lucas. "Actually, the idea of those passages is a recurring theme throughout the album. Our personal favorites have to be 'Devices' and 'Oh Infamous City,' as well as 'The Evidence.' Overall, we are very pleased with the whole album. Those three are our favorites, being that the messages that they are trying to bring and they are very much uptempo and straight forward, which we really wanted to press on this new album. Recording was pretty awesome. We recorded with Andreas Magnusson (The Famine, Black Dahlia Murder) in Richmond, VA. All we can really say about that is sleeping, eating and then working all day in the studio I would not recommend to anyone," he laughs. "It was rough, but a very awesome experience." Dawson adds that Andreas is a "master chef."

The band is hitting the road on the *Screaming the Prayer Tour*, a huge lineup of terrorizingly heavy bands, including: Sleeping Giant, Impending Doom, MyChildren MyBride, War Of Ages, Before Their Eyes, Blessed By A Broken Heart, Soul Embraced, With Blood Comes Cleansing, Here I Come Falling, and Agraceful. A Kiss For Jersey promises there'll be "lots of flying around" on stage.

It's refreshing to see a band offer no excuses, but also not act like they're all that, either – especially when it comes to the sometimes tricky question of how to label its art. "Being a 'Christian Band' in the music industry is hard. It's really awesome to see that most people will respect what you stand for. Then again, there are always people that will watch everything you do just to see you fall and point out your flaws. We are in the hands of God. We all battle and struggle with sin. We are in a daily struggle to find out God's plan for this band. We sin like everyone else and we are working out our salvation. There are many that will put a standard on you, but we are still young in Christ. God is preparing us for something special He is about to do. Above all, our eyes and our hearts are focused on Him. We just really want people to have the opportunity to hear what we are saying. The rest is between themselves and God."

The band points out two passages of Scripture that help them expound on the subject of being a Christian in the mainstream music world: John 17:15 and Romans 12:2. For a bunch of fun-loving youngsters in Christ, they sure seem to have their head on straight.

[Photo: Phill Mamula, phillm.com | For more interview, go to hmmag.com]

myspace.com/akissforjersey

Let no one look down upon your youth

Since October

BY TIM HALLILA

While listening to the heavy, moving grooves flowing throughout Since October's debut effort, *This Is My Heart*, it's hard not to think this might be a band to take the baton from P.O.D.'s hands. Granted, there is not much in the way of hip hop or reggae influence, but these guys certainly know how to bend danceably heavy grooves into straight-out melodic hooks in a way that would make the Boys of Southtown smile. It's no wonder then that soon after Since October was signed by Tooth & Nail, Marcos Curiel was more than happy to help out with a few of the new tunes on their Travis Wyrick-produced debut.

The bandmates have had quite a long time to develop their chemistry together, as vocalist Ben Graham explains. "Luke and I are brothers, and we've known both Josh and Audie pretty much our whole lives, maybe since we were two," says Graham. "We didn't start playing music until probably high school youth group days. We would play for the praise and worship time. It was an easy way for us to practice and improve. My parents were ministers, so we were up at the church most days, anyway. We were able to get in plenty of practice time that way, and it just kind of progressed from there to the point where we started writing stuff of our own."

That practice eventually resulted in a self-recorded demo that caught the ear of Travis Wyrick enough so that the heavyweight producer agreed to work with the band. "Working with Travis was a dream come true," says Graham. "We always knew what we wanted things to sound like, but we could never quite achieve it, but Travis was able to hit it exactly. We owe a lot to him."

The last couple of years had been a whirlwind of self-booked tours and drawn out label negotiations that kept falling through, until Tooth & Nail caught wind of the band and made a deal happen. "It was awesome how the pieces started to fall into place after (signing the record deal)," Graham recalls. "We are working with a great manager and a lot of great people… we're really excited about the future."

Look for Since October to be tearing up the festivals stages all summer long, including both Cornerstone and Sonshine.

Norma Jean is in the studio with producer Ross Robinson (Slipknot, The Cure, Deftones, At The Drive In, Glassjaw) and engineer Ryan Boesch, working on its fourth album, *The Anti-Mother*. For a few of the album's songs, the band wrote in collaboration separately with Page Hamilton of Helmet and Chino Moreno of Deftones. The band's new drummer is **Chris Raines**. NJ will also be headlining on the *Vans WarpedTour*. "The Anti-Mother is a character we created which represents anything that is deceptive, and yet possesses an outwardly beautiful nature," states lead singer **Cory Brandan**. "This record is the most melodic album we've ever created, but it's definitely the heaviest record Norma Jean has done as well – and furious at that. We were able to work with Page and Chino on two separate occasions, and as two of our biggest influences musically, it was definitely a moment having them here in the studio. Page came to our practice space and for the first hour he was just showing us cool guitar chords, teaching us new things technically. The song we wrote with him is heavy as crap and full of energy – you'll notice his influence. For Chino, the writing was more impulsive. We were already in pre-production with Ross, but the song we wrote with Chino came out so diverse and anti-traditional. Chino ended up hanging out for a few days and we wrote two songs with him."

Dance Gavin Dance will be hitting the road with Lower Definition, A Static Lullaby, Four Letter Lie, and Secret & Whisper.

Prior to its highly-anticipated sophomore release, **Family Force 5** has released a 3-song EP, *Dance or Die*, on iTunes.

Seabird's full-length Credential Recordings debut, *Til We See the Shore*, hits on June 24.

Inhale Exhale is recording a new video with Endeavor Media for the song "It's Myself Vs. Being A Man."

Seventh Day Slumber has recorded Spanish versions of their hits from their past three BEC Recordings albums in one special release, entitled *Rescatame* ("Rescue Me").

HARDNEWS
Page seventy–one

The Dark Romantics

BY DOUG VAN PELT

The dark and, dare I say it, romantic rock band is made up of two married couples. The wives are both sisters. How cool is that? The lead singer is Eric Collins, whom you might remember as the vocalist for Denison Marrs. And the drummer is Fifi Salomon (wife of veteran vocalist Mark Salomon).

Collins acknowledges that the band's music is slightly dark, but doesn't really embrace the "gimmicky" side of the "doomy" and other labels of the less reflective variety. "We've always been drawn to somewhat 'darker' music, whether lyrically or musically (SF59, Depeche Mode, Radiohead), so it's pretty much a naturally influenced sound for us at this point. I don't feel limited by any means at all, but I might be if I wake up one day and the world has become ruled by unicorns and rainbows of happiness. Let's hope that doesn't happen so that I can continue making music!" He pauses to apologize. "No offense to any unicorns that may be reading this."

The band's new album, *Heartbreaker,* will be out in the beginning of September on their label home of Lujo Records. "We worked on this new album (from writing and demoing to recording and mixing) all of 2007 between tours. What I'm the most excited about is that I feel that we were able to really focus on every song – even a little too much at times – and make an album that we're extremely proud of."

The band is backing off of the heavy touring for now, but have a real nifty plan up their sleeves. "We are going to write and release a new single at the beginning of every month for the whole year (starting in 2009). I've always loved how artists used to only release singles before full-length albums became the norm. The songs had to be good enough to stand on their own, and this is the same aesthetic that we'll be placing on our own songs every month. It's going be extremely challenging and fun for us, and hopefully everyone else too!"

When asked if there was one question he'd like to tackle, Collins jumped at the chance. "Something so simple yet so incredible that I've tried to make a habit in my life is 'The Golden Rule' that Jesus gave us. 'Do unto others as you would have them do unto you.' This applies in every situation that you could come across. Respect and thoughtfulness are becoming more and more scarce, and The Golden Rule addresses them completely."

News bullets

Paramore have released a new video for the song, "That's What You Get," the latest single from their RIAA gold-certified second album, *Riot!*. Paramore recently celebrated the single's release with a high-profile concert appearance on ABC's *Jimmy Kimmel Live*. The band is currently on a major co-headline tour, sharing the bill with Jimmy Eat World. The band will be among the headliners at 2008's two Bamboozle festivals. From there, the band will cross the Atlantic to headline the UK's annual Give It A Name festival. Paramore's summer schedule will officially begin on June 30th with a headline show as part of Milwaukee's yearly Summerfest celebrations, followed by mainstage appearances on the *Vans Warped Tour*.

Jim Chaffin is recording drums for the new **Lifesavers Underground** record. In an exclusive interview at hmmag.com, **Mike Knott** stated that the next LSU album would be "the heaviest yet," and it is looking to be true.

The Chariot has released a video for "They Drew Their Swords," which will run on the band's MySpace page. The video was directed by vocalist **Josh Scogin** himself.

Saxon Shore's music has been getting airplay all over TV, like on Dannon yogurt and Sony national TV ads and other outlets, like: Sundance Film Festival, the Kentucky Derby, Major League Baseball, MTV, Toyota, Blue Cross, Nortel and Payless. The band planned to record its fifth Saxon Shore record this spring.

Jason Truby wrote and produced *Waiting On The Wind*, his second instrumental project, released this past November. He is now preparing for his first solo vocal project, slated to release later this year.

Aletheian's album, *Dying Vine*, was re-released on IronClad, which was re-mixed by Studio Insomnia, and then re-mastered by West West Side Studios in New York. The album features some bonus video and an additional track – a cover version of Cynic's "How Could I."

HM

EDITOR/PUBLISHER **Doug Van Pelt**
OFFICE MANAGER **Charlotta Van Pelt**
MKTG & ADS **Erin Lee** (GyroscopeArts)
INTERN **Haley Glasco**

CONTR EDITORS **Kemper Crabb, Jamie Lee Rake, Greg Tucker, Chris Wighiman**

CONTRIBUTORS **Matt Conner, Nathan Doyle, Bear Frazer, Dan Frazier, Haley Glasco, Tim Hallila, Dan MacIntosh, Brian Quincy Newcomb, Paul Q-Pek, Dr. Tony Shore, David Stagg, Jonathan Swank, Carey Womack**

COVER PHOTOS **Chad Sengstock** Pg.1
Dave Hill Pg.80

PROOFREADERS **Kevan Lee, Valerie Maier, Carolyn Van Pelt**

SCRIPTURE "Jesus straightened up and asked her, 'Woman, where are they? Has no one condemned you?'

"'No one, sir,' she said.

"'Then neither do I condemn you,' Jesus declared. 'Go now and leave your life of sin.'"
(John 8:10-11)

MAILING ADDRESS PO Box 367
Hutto TX 78634

CUSTOMER SERVICE 877.897.0368
service@hmmag.com
FAX 512.535.1827

EDITORIAL dvanpelt@hmmag.com
MARKETING & ADS erin@gyroscopearts.com
615.739.7281

SUBSCRIPTIONS U.S.A. – $15, Canada/Mexico – $20,
[PRINT] Overseas – $25
[DIGITAL / ONLINE] Everywhere – $6

IF YOU MOVE Please send us your new address, or you'll likely miss issues from your subscription. Send an email to service@hmmag.com

WRITE US Letters/email must include full name. All submissions become property of HM Magazine, and may be edited/condensed.

SEND TO Letters 2 Ed, POB 367, Hutto, TX 78634 | letters@hmmag.com

HM Magazine is dependently owned and operated (Psalm 62)

Printed in the U.S.

FUELED BY CAFÉ BUSTELO®

HM Magazine (ISSN 1066-6923) is published bi-monthly for $15 per year by HM, 1660 CR 424, Taylor, TX 76574. Periodicals Postage Paid at Taylor, Texas and at additional mailing office.

POSTMASTER: Send address changes to: HM, PO Box 367, Hutto TX 78634-0367
All contents copyright © 2008. HM contents may not be reproduced in any manner, either whole or in part, without prior written permission. For retail distribution, please call Ingram Distributors (800) 627-6247

Letters to the Edit

HM Commercial A Gas

Just got the new issue! I had to laugh, because of the picture of the person from GWAR! That's funny! "Get Your Own Copy, Pal!" I'm like looking at it at the same time while I was trying to type this message! Very funny! When am I able to see the commercial on YouTube? I searched and I didn't see it. I typed in HM Mag commercial and HM Magazine commercial and I didn't see it. The new P.O.D. is great! I hope the Angel is leading my dance of life!
–Joel Pokorny, via internet

Ed – Lord willing, by the time this issue is out the commercial will have been launched on several "virul" sites and places like youtube. Check out the article in this issue for info on the spots.

White Stripes Say What?

Thanks for putting out such a great magazine! I also recently read the book *Body Piercing Saved My Life* (even though it is a few years old) and it was great to see your contribution to that book. I was just wondering, has there ever been an article of "What White Stripes Says?"
–Brian Points, via internet

Ed – I wish. I look forward to an opportunity to interview Jack White. I'm guessing he's a believer.

Sometimes Sermonizing Is Good

Just a quick note to thank you for your 'from the editor' comments in the latest issue. It was one of those God things; the right message at the right time. I awoke this morning with doubts and fears that have been building from major changes in my life. God gave me 1 Pet. 5:7, Col 2:6 and then I happen to read your 'sermonette.' I love that about God. If you're not paying attention, He'll say: "I'm here...I'm Here...I'M HERE!"
–Rich Husband, via internet

Ed – That's so awesome.

Experimental Success?

I remember when you pitched the idea to us of the music switch-er-roo idea, my response was one of unsure. Well, I just received the latest HM and finished reading the thoughts of the two guys involved. I was wrong. This idea and finished product was EXCELLENT, EXCELLENT, EXCELLENT, EXCELLENT. Nice job. Excellent.
–Bill Cavanaugh, via internet

Ed – Thanks for the encouragement.

Quiggle Rules!

I am a regular reader of your magazine, but due to moving I have lost many of my past issues. I love the artwork that is featured on the back of every issue, which brings me to my point. I am looking for the issue in which the back art has a man's body with a lamb's head up against a tree with arrows sticking in him. Could you please tell me what issue that is and who that artist was?
–Jeremy, via internet

Ed – Jan/Feb Issue #123 is the issue; and the artist is none other than David Quiggle.

Remembering Larry

I just got the new issue. I love the Larry Norman poster. It's so cool of you to remember the man.
–Dan MacIntosh, via internet

HM Digital/Online Magazine

Wow! I've seen and worked with other publications' online digital versions (CCM to name one), and I usually come away frustrated. But you guys got it right. Not only is it easy to use and intuitive, it is very responsive as well. Great job. I know I told you previously that I want you to stick with the print edition, and I still feel that way. But I would really like to see you make previous editions of the magazine available online. I would especially like to see the really old editions of Heaven's Metal made available that way. I would even be willing to pay a special subscription fee just to have digital access to those. Anyway, again: nice job.
–Bill Schaaff, Lancaster, CA

Ed – Thanks. The new pluginless browser should make future editions even cooler (with animated ads, etc). It's too cost-prohibitive to post older back issues than what we've got (which goes back to January '07), but I'll keep my eyes open for other options down the road ... maybe PDF versions, other digital options; and possibly even commemorative and hard-bound volumes. Stay tuned. Read my blog. Eat right (and all that stuff).

THE FIRST CAREER-SPANNING COLLECTION

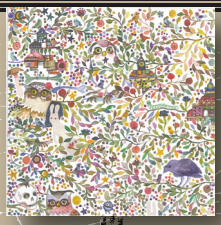
- 3 CDs WITH 52 CUTS
- 1 DVD WITH OVER AN HOUR OF PREVIOUSLY UNRELEASED LIVE VIDEO FOOTAGE
- OTHER BONUS VIDEO FEATURES
- FULL COLOR BOOKLET COMMEMORATING 26 YEARS OF MUSIC AND MINISTRY

RESURRECTION BAND BOX SET

OVER 25 YEARS OF PIONEERING CHRISTIAN ROCK

GRRRRECORDS.COM

AVAILABLE SUMMER 2008



Pomegranates
Everything Is Alive.
"The comparisons to early Modest Mouse are pretty spot-on so long as that s not the last word. Pomegranates sonic template is much wider, their pop, poppier. -KEXP Blog"

The Out Circuit
Pierce The Empire With A Sound
"The sophomore effort from former member of Frodus, Nathan Burke, features collaborations with Dustin Kensrue of Thrice, Sean Ingram of Coalesce, and Rachel Burke of Beauty Pill, as well as contributions from Roadside Monument, The Epochs, Haram and more!"

The Dark Romantics
Heartbreaker.
The second release from Eric Collins (Denison Marrs / The Party People) and crew finds them perfecting their songcraft and sound with brilliant arrangements and epic instrumentation.

Cool Hand Luke
The Sleeping House.
The long awaited full length release of all new material from this beloved and critically acclaimed band. It s darker, more beautiful, and even more grand than their previous efforts.

Lujo Records
Summer/Fall 2008 Collection
lujorecords.com

design by IAMHIFASHN.COM

BW Bombworks RECORDS

HOLY BLOOD
"The Patriot"

New album from the
Folk Metal masters.

Now Available from Bombworks
www.bombworksrecords.com

Available at Blastbeats.com, RadRockers.com, Mardel Stores,
Amazon.com, iTunes, The End Records, and Century Media.

HOLY BLOOD
The Patriot

HOLY BLOOD
Waves are Dancing

HOLY BLOOD
The Wanderer

VENIA
In Our Weakness

AZMAVETH
Strong As Death

SEVENTH ANGEL
Heed the Warning

LO-RUHAMAH
The Glory of God

COMMON YET FORBIDDEN
The Struggle

MY SILENT WAKE
The Anatomy of Melancholy

TORTURED CONSCIENCE
Every Knee Shall Bow

DAGON
Paranormal Ichthyology

BEALIAH
Anthology of the Undead

stickersandmore.com
Custom Printed T-Shirts, Stickers, Banners, & More!

CUSTOM MERCH
Since 1995

T-SHIRTS
WEB SPECIAL!
48 = $4.50 ea
*****
36 = $6.50 ea.
72 = $4.50 ea.
144 = $3.95 ea.
+ Hoodies, Beanies
Track Jackets & More

WEB STICKER SPECIAL 200qty $38 — 1.5"x5" size WEATHER PROOF

FREE Shipping & Screens On All Web Orders!

NEW CUSTOM GUITAR PICKS 100qty $50

STICKERS
Weatherproof Vinyl
WEB SPECIAL!
200 = $38
100 = $33
250 = $53
500 = $92
(Larger Quantity Discounts)

BANNERS
FULL COLOR
2 X 6 = $75
3 X 5 = $90
4 X 4 = $99
3 X 8 = $140
(No Banner to BIG!)

MILITARY CAP
48 = $6.00 ea

KICK DRUM LOGO
$19

- Integrity
- Dependability
- Fast Turn-a-round
- In-House Graphics
- Competitive Pricing
- Over 2500 Clients Worldwide

VISA PayPal MasterCard

1-888-644-7745

POSTERS
8.5x14 Full Color
100 = $65
11 x 17
100 = $85
Colored 8 X 10s
100 = $68
B & W - 8 X 10s
250 = $88

www.stickersandmore.com info@stickersandmore.com myspace.com/stickersandmore

Yeshua Designs

www.yeshuadesigns.com

Eowyn, tree1

Galatians 6:7 – Do not be deceived, God is not mocked; whatever a man sows, that will he also reap.

90% of the profit from the purchase of these products will be used to cultivate our youth and community!

Visit us online @ www.yeshuadesigns.com or www.myspace.com/yeshuadesigns333

DISCIPLE
"I'm a guitar tone junkie...
GHS is the best fix there is."
–Brad Noah
Photo by Sher Noah | GHS Corporation | 800 388 4447 | Design by bobgraves@lartmagazin.com
ghs
ELECTRICS
GUITAR
BOOMERS
ROUNDWOUND ELECTRIC GUITAR STRINGS
SCARS REMAIN
DISCIPLE
www.disciplerocks.com
www.myspace.com/disciplerocks
www.ghsstrings.com
ghs strings®
Passion • Power • Performance

hear the train coming...
THE WEDDING
THE SOUND THE STEEL
AVAILABLE ONLINE NOW
Introducing new lead singer Matt Shelton, formerly of Letter Kills
Produced by Mark Lee Townsend
BRAVENEWWORLD

PURPLE DOOR 2008

AUGUST 15 & 16

SKI ROUNDTOP - LEWISBERRY, PA

EMERY * SKILLET * ANATHALLO * HASTE THE DAY * SHERWOOD * RED
DEREK WEBB * AUGUST BURNS RED * DISCIPLE * WE SHOT THE MOON
THE SHOWDOWN * OH SLEEPER * BRADLEY HATHAWAY
GWEN STACY * SEABIRD * DENISON WITMER * INHALE EXHALE
GLORIOUS UNSEEN * SPOKEN * JOHN REUBEN
WAVERLY * HIRAM RING * AND MANY MORE...

*ARTIST LINEUP SUBJECT TO CHANGE

TICKETS:
(ORDER BEFORE AUGUST 10)
INDIVIDUAL: $39.50 / GROUPS (15+): $37.50
AFTER AUGUST 10, TICKETS ONLY AVAILABLE AT THE GATE FOR $45.00

ORDER›› PHONE: 1.800.336.3206 • WEB: PURPLEDOOR.COM
MAIL (SEND CHECK AND $2.00 PER TICKET CHARGE TO):
ONE WAY TICKETS • BOX 1573 • LANCASTER, PA 17608
*SERVICE CHARGES APPLY ON TICKETS AT ALL OUTLETS

Take The Crown

Relapse React

In Stores Now

MySpace.com/TakeTheCrown

MERCHNOW

EMAROSA

RELATIVITY
IN STORES JULY 8TH
WWW.MYSPACE.COM/EMAROSABAND

** Appearing at Cornerstone Sat. July 5th **

Hot Topic
Everything About The Music
www.hottopic.com

RISE RECORDS

RiseRecords.com

fye
BEST BUY

MySpace.com/RiseRecords

Friday
29
AUG.
6-10 PM

Saturday
30
AUG.
11 AM-
10 PM

2008 REVELATION GENERATION

REVELATION FARMS
FRENCHTOWN, NJ

NEWSBOYS, AS I LAY DYING, CHRIS TOMLIN, TOBYMAC, SKILLET, FLYLEAF, NORMA JEAN, KUTLESS, THE MYRIAD, SIXPENCE NONE THE RICHER, AUGUST BURNS RED, LEELAND, THE DEVIL WEARS PRADA, BETHANY DILLON, SHAWN MCDONALD, MATT WERTZ, JUSTIN LOOKADOO, PHIL KEAGGY, MANDISA, ROBBIE SEAY BAND & MORE!

Enjoy three music stages, activities, exhibitors, Boarders for Christ Skateboard Team, Outcast BMX Team, great food and more!

Friday Night: Chris Tomlin, Leeland, & Mandisa
Saturday: Philadelphia Stage – As I Lay Dying, Flyleaf, Skillet, Norma Jean, The Devil Wears Prada, The Myriad, August Burns Red
New York Stage – Newsboys, TobyMac, Sixpence None the Richer, Matt Wertz, Kutless, Robbie Seay Band
Nashville Stage – Bethany Dillon, Shawn McDonald, Phil Keaggy

For tickets or information call 908.483.2203
or visit www.RevelationGeneration.org
or myspace.com/revelationgenerationorg

Artists subject to change without notice

HM

THE HARD MUSIC MAGAZINE

Something for everyone

HM

THE HARD MUSIC MAGAZINE

Special Double Flip Cover
War of Ages
Means
WBCC poster
Third Day
A Kiss For Jersey
The Famine
Gwar and HM?

KUTLESS